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ABSTRACT

A proposal to present to all the students of a rural county, live performance in music, ballet, drama and opera will support an existing project. Although planned for all elementary and secondary students, very young children are given special consideration in a small audience situation, where they can hear, see, and talk with the artists. Three performances a year for all grades will be given by professional groups, students from the creative arts departments of colleges and universities, and local artists. Included are presentations by ethnic groups. (Author/CK)

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Performing Arts

Title III E.S.E.A. Project
Merced County Schools

ANNUAL REPORT
August 1969

OPSC - 67-4421 -

WIDENING CULTURAL HORIZONS THROUGH THE PERFORMING ARTS

ED051247

ELEMENTARY AND SECONDARY EDUCATION ACT, TITLE III
Project No. 67-04421-0

MERCED COUNTY SCHOOLS OFFICE
Merced, California

Floyd A. Schelby
Superintendent

Lois M. Bigelow
Project Director

Annual Report
August, 1969

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Cover design: Mr. C. Vincent Campi, Art Consultant, Merced County Schools

WIDENING CULTURAL HORIZONS THROUGH THE PERFORMING ARTS

ABSTRACT:

A. This proposal "Widening Cultural Horizons Through the Performing Arts" supports a project that will present to all the students of a rural county, live performance in music, ballet, drama and opera.

B. Although school administrators are showing an increased interest in cultural and artistic experiences for students, finances are insufficient to support them. The community offers very little and most children are unable to attend these activities in the metropolitan areas. If the intent of the Elementary and Secondary Education Act of 1965 is to have the impact on cultural and educational improvement for which it was planned, the children from rural areas must keep pace; must have the same opportunities as children from metropolitan areas.

C. We propose that this project is exemplary in that it brings into the classroom the finest artistic performances available. Although planned for all elementary and secondary students, the very young children are given special consideration in a small audience situation where they can hear, see and even talk with the artists.

D. The present program, carried on for five years, involves about 5% of the students. It provides three concerts a year for sixth grade students of Merced City and the 7th and 8th grade students of surrounding rural schools. The children are brought by bus to the Merced Theatre.

E. The arts are an integral part of our civilization. It is hoped that through the performances offered, students will become artistically aware of, and alert to ways in which the arts can enrich their own lives. There should be an increased student participation in artistic activities and a motivation to creativity. There should be academic improvement generally. The community also should become interested in that which is artistic.

F. Three performances a year for all grades will be given by professional groups, students from the Creative Arts Department of colleges and universities and local artists. Also included are presentations by ethnic groups which should give students an appreciation of the artistic contributions of other cultures. An evaluation team, as well as teachers parents and students will appraise the program.

SCHOOLS IN MERCED AND MARIPOSA COUNTIES PARTICIPATING IN THE PERFORMING ARTS PROJECT
1968-1969

PUBLIC ELEMENTARY SCHOOLS

Atwater
Ballico-Cressey
Dos Palos
El Nido
Hilmar Unified
Hopeton
Le Grand
Livingston
Los Banos Unified
Mariposa Unified
McSwain
Merced City
Newman-Gustine Unified
Plainsburg
Planada
Snelling
Washington
Weaver
Winton

PUBLIC SECONDARY SCHOOLS

Dos Palos Joint
  Union High School
Mariposa Unified
Newman-Gustine Unified

NON-PROFIT PRIVATE SCHOOLS
(Parochial)

Our Lady of Mercy - Merced
  (Elementary and Secondary)
Sacred Heart - Dos Palos
St. Anthony's - Atwater
St. Judes - Livingston

PRE-SCHOOL EDUCATION CENTERS*

Delhi Head Start
Dos Palos Pre-School
Merced Head Start
Merced City Pre-School
Los Banos Head Start
Planada Day Care Center
Stevenson Head Start

*Those at Atwater and Winton are included with their districts.

PROJECT COSTS

May, 1966 - July, 1967

Salaries:	
Professional	$ 13,655.00
Non-professional	7,427.00
Contracted Services (Performing Groups and Evaluation)	102,380.00
Materials and Supplies	3,120.00
Travel and Transportation	10,919.00
Tickets - 7th grade cultural trip	4,280.00
Equipment (include 16mm films)	17,639.00
Other Expenses	2,810.00
Total	$162,230.00

August 1967 - July 1968

Salaries:	
Professional	$ 12,652.00
Non-professional	7,001.00
Contracted Services	73,390.00
Materials and Supplies	1,447.00
Travel and Transportation	9,171.00
Equipment (16mm films)	3,000.00
Other Expenses	1,250.00
Total	$107,911.00

August 1968 - July 1969

Salaries:	
Professional	$ 9,886.00
Non-professional	6,773.00
Contracted Services	68,690.00
Materials and Supplies	910.00
Travel and Transportation	6,094.00
Other Expenses	1,250.00
Total	$ 93,603.00

STATISTICAL DATA

SCHOOL ENROLLMENT AND PROJECT PARTICIPATION

1966-1967		Pre-Kgt.*	Kgt.*	Grades 1 - 6	Grades 7 - 12	Totals
School Enrollment in area served	Public	190	2,574	16,141	13,749	32,654
	Non-Public			1,338	4,705	1,808
Persons served by Project	Public	190	2,574	16,141	10,936	29,841
	Non-Public			1,288	430	1,718
1967-1968						
School Enrollment in area served	Public	345	2,458	15,539	15,226	33,568
	Non-Public			1,139	450	1,589
Persons served by Project	Public	345	2,458	15,539	7,280	25,622
	Non-Public			918	420	1,338
1968-1969						
School Enrollment in area served	Public	395	2,585	16,464	14,334	33,778
	Non-Public			1,120	428	1,548
Persons served by Project	Public	335	2,506	15,985	7,036	25,862
	Non-Public			710	388	1,098

*Kindergarten

TOTAL PROJECT - NO. OF PERFORMANCES................1,424

TOTAL PROJECT - NO. OF STUDENT PARTICIPATIONS....297 792

TOTAL PROJECT - AVERAGE YEARLY ENROLLMENT....... 28,493

PROJECT SUMMARY

In May, 1966, a Title III ESEA project entitled "Widening Cultural Horizons Through the Performing Arts" began in Merced County. Twenty-two elementary and five secondary school districts as well as six non-profit private (parochial) schools and two pre-school centers within the county participated in the project the first year. For the second year, Mariposa County schools were added, as well as five other pre-school centers in Merced County. During the third year (1968-69) when districts were asked to support the project by paying 10% of the costs, one elementary school, three high schools and two parochial schools felt they could not afford that added amount to their budget, so did not participate.

Although schools did not have a budgeted cost item for support of the project until the third year, there were other costs they did assume during the three years of the project -- that of bus transportation for students to and from a performance, custodial help in getting a facility ready for a performance and small items such as piano tuning.

Since the major objective of this project was to bring live performances in music, ballet, drama and opera to students of a rural area, many professional and semi-professional performing groups have participated. The quality of the performances has been excellent and in most cases, very suitable for the age for which they were intended. The rapport between the performing groups and the students has been outstanding.

The following is a summary of the number of performances given and the number of student participations for each of the three years:

	No. of performing groups	No. of performances	No. of student participations
1966-1967	24	606	125,078
1967-1968	18	391	81,330
1968-1969	20	427	91,384

It should be pointed out that since the project began in May, 1966, those performance numbers have been added to the 1966-67 figures.

In addition to outstanding performing groups, schools have moved very easily in adjusting to the flexible schedules that the performances require. Class days are interrupted, multi-use rooms are used by many groups, much bus transportation must be arranged for, and yet, most school administrators and teachers have been very enthusiastic about the program.

Another significant result is the substantially higher level of response coming from middle grade boys as compared to girls of the same class levels. The evaluation reports, letters from students and comments from teachers support this. Also, the excellent response of children at the pre-school level far exceeded expectations.

In advance of each performance, program notes are sent to administrators and teachers. Besides the performance schedule, these include an informative selection to acquaint the audience with the performing group and the pertinent information relative to the performance medium. Also included are suggested class discussion ideas for before and after the performance and suggested materials to supplement it, including films, books and records. Although each set of program notes follows somewhat the same format, the materials in this report include only excerpts from all of the program notes.

Although federal funds terminate at the end of the third year for this project, most schools are continuing to budget some money to carry on the program in a limited way. An effort is also being made to find some other source of funds.

PROGRAM NOTE EXCERPTS FOR PERFORMING GROUPS

BALLET

Total project ballet perfomances - 37
Total ballet lecture demonstrations - 70
Total number of student participations - 48,487

San Francisco Ballet Company

Program	No. of performances	No. of students Attending	Grade	Date
Pas De Deux from Nutcracker Caprice Sonnet	9	9,000	3 - 4	May 1966
Ballet lecture deomnstration	20	3,500	K - 2	May 1966
Pas De Deux from Nutcrakcer Caprice Sonnet	7	6,230	5 - 12	Oct. 1966
Ballet lecture demonstration	30	5,950	5 - 12	Oct. 1966
Pas De Six-music Lumbye Caprice Pas De Deux	9	6,990	4 - 8	April 1967
Ballet lecture demonstration	18	2.950	4 - 6	April 1967
Shapes of Evening, Music - Debussy Pas De Six, Music - Lumbye Three Movements for the Short-Haired, John Lewis	8	7,800	4 - 12	May 1968

Ballet West - Salt Lake City

Program	No. of performances	No. of students Attending	Grade	Date
Filling Station, Music - Virgil Thompson Irish Fantasy, Music-St.-Saens	3	4,167	4 - 6	Feb. 1969

Turlock School of Ballet

Program	No. of performances	No. of students Attending	Grade	Date
The Dances of the Mexicans The Story of Quetzacoatl	1	1,400	6	April 1967

LET'S LEARN ABOUT BALLET

WHAT IS A BALLET COMPANY?

A ballet company is an organization.

Everyone in it has a job to do.

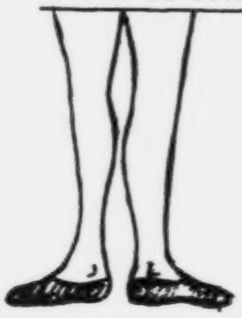
Everyone's job is important. The ballet dancers could not perform without help from others.

The people in the ballet company include:

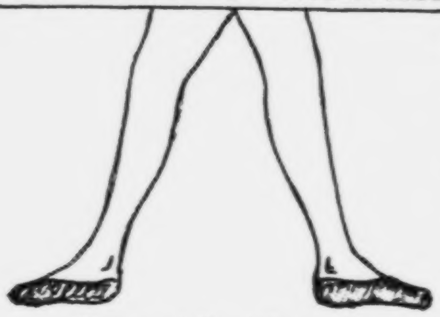
MANAGING DIRECTOR	decides which artists to use
CHOREOGRAPHER	designs dance patterns
BALLET MISTRESS/MASTER	technical manager
BALLET TEACHERS	teach the dancers their roles ... conduct daily classes
COMPOSER	writes the music for the ballet
MUSICAL DIRECTOR/CONDUCTOR	works with dancers and musicians ... directs the orchestra
SET DESIGNER	designs scenery to suit the time, place, and mood of the ballet
COSTUME DESIGNER	designs costumes which: 1) are attractive 2) suit the story 3) are in harmony with scenery 4) allow dancer to move freely

STAGE MANAGER	responsible for "mechanics" 1) movement of scenery 2) lighting 3) other "staging" needs
ARTISTS	those who dance the ballet

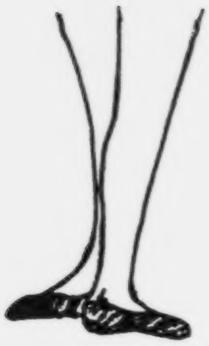
WHAT IS THE LANGUAGE OF THE BALLET?



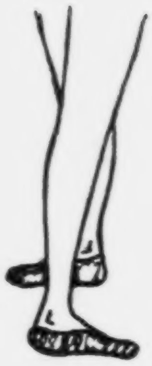
First Position



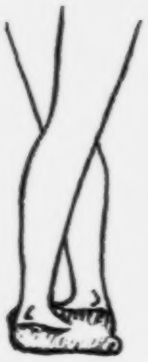
Second Position



Third Position



Fourth Position



Fifth Position

There are 5 basic positions. These are performed at the barre.

First Position: Heels together, toes turned out as far as they go.

Second Position: Feet outward in a straight line, heels slightly separated.

Third Position: Used for character dancing.

Fourth Position: Feet turned outward, parallel to each other and slightly separated.

Fifth Position: Feet turned outward, one foot directly in front of the other, not separated.

(All exercises begin, go through and end in one of the above 5 basic positions)

the BARRE:	A railing which dancers hold to keep them in balance as they practice. Every day begins with exercises at the barre.
PORT DE BRAS:	Refers to the use and carriage of the arms. Helps the dancer stay in balance. Adds to the grace of her appearance.

7 BASIC MOVEMENTS OF BALLET:

Sauté - to jump
Tourné - to turn
Tendu - to stretch
Elance - to dart
Relevé - to rise
Plié - to bend
Glissé - to glide

BALLERINA:	The star female dancer of a ballet company.
TUTU:	The ballet girl's skirt. It has many layers that look as if they were heavily starched to stand out straight.
CLASSIC TUTU:	Short fluffy ballet skirt.
ROMANTIC TUTU:	Longer fluffy ballet skirt. Reaches to between the knees and the ankles.

****

These are just a few of the terms comprising the language of ballet. No matter what language other performers speak, they can always communicate. These terms are called the same throughout the world.

* * * * * * * * * * * * * *

Suggested Classroom Activities Before Attending Performance

1. Adapt the program notes to the individual classroom. Present the material and information well in advance of the program.

2. Discover the individual student's understanding of the ballet through:
    - Class discussion
    - Demonstration (some may be ballet students)
    - Art

3. Tell a story through bodily movement. Plan:
    - The story
    - The music
    - The steps

4. Make use of audio-visual materials listed with these notes

Suggested Classroom Activities After Attending Performance:

1. Discuss impressions of the performance.

2. Tell another story through bodily movement. Compare with the one produced before the performance.

3. Art activities:
   - sketch impressions of the ballet
   - finger paint while listening to ballet music

4. Creative writing:
   - poem
   - story

THE TURLOCK SCHOOL OF BALLET

presents

THE DANCES OF THE MEXICANS and THE STORY OF QUETZACOATL

The Cast

General Information:

Number of performers - 60

Range of ages - 6 to 18 years

Schools attended -
Turlock
Denair
Livingston
Merced
Hilmar
Newman
Gustine

Years of Study:

on "toe" - 3 years, minimum
1 1/2 hours,
2 - 3 times weekly

Others - 1 - 2 weekly lessons

"en pointe" - Pre-requisite. a rigid examination

Ballet Soloists:

LINDA BURMAN, CHALCHIHITLICUE (Goddess of Waters)-

18 years old, senior, Turlock High

has studied ballet seven years

three, one week summer sessions at San Francisco School of Ballet; one on scholarship

MARK SAPP, Quetzacoatl -

Senior, Turlock High,
stands 6'4"
Has attended Modesto
Junior College Drama
Workshop

PROLOGUE written by BEVERLY PAYNE

To better understand the people of Mexico, it is necessary to know something of their past. Although native groups of the Indian races have been treated and considered of low caste because of their primitive ways, they are descendants of noble races. Among them have been great artists, architects, engineers, and men wise in astronomy who were builders of strange and brilliant civilizations.

Among these civilizations were the Mayan, the Toltec, and the Aztec peoples who built great stone cities with thriving and thrilling customs, traditions, myths and (gods) religions.

We will tell here the story of the great god Quetzacoatl and the Toltec civilization because of its influence on the later history of Mexico.

"Quetzacoatl lived among the people for many years as a great teacher. He taught them to offer snakes and insects on the ceremonial altars instead of making human sacrifices. He is credited with the invention of the calendar and the art of picture writing. He showed them how to improve their crops. He tried to creat a kingdom of happiness out of simple things.

Was Quetzalcoatl a man who once lived among the ancient people? Probably he was. One theory is that he was one of the Norse explorers of North America who wandered west and south (from "Vinland") until he came to the Toltec country. If that is true, he had one of the most extraorginary travel adventures ever known. Certainly, a Norseman fits the physical description of Quetzalcoatl that runs through all the legends. And these legends undoubtedly enbroider fact with considerable fiction, but there had to be some fact to begin with".[1]

Quetzacoatl put on his great feathered headress and his feathered cape and traveled east to the great salt water. There he made a boat and sailed into the setting sun promising to return. This is why many years later the Indian tribes of Mexico welcomes the Spanish explorer Cortez as a returning god.

We tell this story in dance form because through all civilizations the stories of life and death have been danced.

---

[1] Mexico - Ralph Hancock, p. 24-25

We will first show you some of the traditional "Ethnic" or "Folk" dances of Mexico Then we will take you to the year 1000 A.D. where we will dance the ancient story of the people Toltec civilization and the arrival and departure of the god of Quetzalcoatl. The folk dances will be danced as the people of Mexico do them today at their Fiestas. The story of the Toltecs will be danced as a Ballet. Ballet is a refined form of dance that allows the performers to rise to their toes and move more beautifully. The earlier civilizations were unable to do this, in fact they usually danced in bare feet.

Come with us now as we tell the story of an ancient people and their god in the beautiful form of Ballet.

Bibliography
(used to prepare Prologue and Program Notes)

Treasure of Mexican Folkways, Toor - Crown Publishers

Fiesta in Mexico, Erna Fergusson - Alfred A. Knopf

Mexican Art, Justino Fernandez - Spring Books - London

Mexico City, Cohen, Schalkwijk - Spring Books - London

Mexico, Ralph Hancock - Macmillan Company, New York

The Golden Book Encyclopedia, Parker - Golden Press - New York

The Mexican Story, McNeer, Ward - Ariel Books

Mexico, Ross - Fideler Company, Grand Rapids, Michigan

Performances

Ballet Folklorico de Mexico

Fiesta Mexicanos

Musical Selections on Tape

The music is by tape edited by Mr. James Payne. It includes:

Dance of the Chiapanecas - Mexico (Time #s/2188)
Wedding in Tehuantepec - Ballet Folklorico de Mexico (RCA-MKL-1530)
Jarabe Tapatio - Ballet Folklorico de Mexico (RCA-MKL-1530)
Dance of the Fighting Cocks - Firebird Suite, Stravinsky (RCA VICS-1027)
Dance of the Quetzals - Ballet Folklorico de Mexico (MKL-1530)
Tolentecs - Los Sonajeros De Tuxpan -Ballet Folklorico de Mexico (MKL-1530)
Sacrificial scene - Symphony #3 in B Minor, OP. 42, Gliere (Col. ML-5189)
Dance to the Goddess of Flowers - Fiesta Mexicana (MFS-472)
Dance of the Calendar - Los Dioses - Ballet Folklorico de Mexico (MKL-1530)
Dance to Quetzalcoatl, God of the Golden Sun - Exerpt from Symphony #3 in B Minor, OP. 42, Gliere. (Co., ML-5189)

MATERIALS: (to supplement performance)

FILM: 16mm available from Merced County Schools Audio-Visual Department.

Cinderella

Dance Festival

Dance Your Own Way

Fable of the Peacock, The

Mask

Night at the Peking Opera, The

Sorcerer's Apprentice, The

Spirit of the Dance

Vienna Carousel

RECORDS: Available from Merced County Schools Audio-Visual Department.

T-155	Standard School Broadcast Ballet: Coppelia, Nutcracker Fantasic Toyshop Petrouchka
A1-32	Ballet (Heart of)
J-11	Filling Station - Virgil Thompson (classic ballet with native American theme)
L-17	Nutcracker Suite - Tchaikovsky
A1 -5	Nutcracker Suite - Tchaikovsky
A-12	Cindrella Suite (Prokofief)

L-58	Classics for Children (Vol. 2) Stories and music of: SLEEPING BEAUTY (Tchaikovsky) SWAN LAKE (Tchaikovsky) NUTCRACKER (Tchaikovsky) GAITE PARISIENNE (Offenbach) LES SYLPHIDES (Chopin) THREE-CORNERED HAT (De Falla)
T-25	Dance Forms (presented by Los Angeles County Schools)

BOOKS:

Atkinson	Dancers of the Ballet
Audsley	The Book of Ballet
Chappell	The Nutcracker
Chappell	The Sleeping Beauty
De Falla	The Three-Cornered Hat
De Mille	The Book of the Dance
Draper	Ballet for Beginners
Freeman	Fun with Ballet
Glen	Ballet, The Wonderful New Book of
Goulden	The Royal Book of Ballet
Greene	I Want To Be A Ballet Dancer
Harris, Pittman, Waller	Dance Awhile
Haskell	The Wonderful World of Dance
La Mont	Ballet
Lire	Ballet Dance for Two
Malvern	The Story of Anna Pavlova
Mara	On Your Toes
Mara & Wyndham	First Steps in Ballet
Mara & Wyndham	Second Steps in Ballet
Mara & Wyndham	Third Steps in Ballet
McConnell, Jane T.	Famous Ballet Dancers
Percival	Discovering Dance
Stravinsky	Petrouchka, A Ballet
Streatfield	Ballet Shoes
Streatfield	The First Book of Ballet
Walker	Eyes On the Ballet
Winter	The Ballet Book
Wyndham	Ballet for You
Wyndham	The How and Why Wonder Book of Ballet

Total project group performances - 98
Total number of student participations - 36,270

Mexican

Program	No. of performances	No. of students Attending	Grades	Date
Guadalajara Mariachi	2	700	5 - 8	Dec. 1966
Guadalajara Mariachi	19	5,500	6 - 12	Nov. 1967
Mariachi Infantil Mexicans	26	10,405	6 - 12	Oct. 1968

Negro

Program	No. of performances	No. of students Attending	Grades	Date
Les Danseurs Africains Du Mali	2	2,900	7	Oct. 1968
St. Matthews Choir	10	2,000	5 - 8	May 1966
St. Matthews Choir	20	3,680	5 - 8	Oct. 1966
St. Matthews Choir	11	3,000		March 1968

American Indian

Program	No. of performances	No. of students Attending	Grades	Date
Grey Eagles	2	2,700	4 - 6	May 1966
Grey Eagles	4	3,000	3 - 8	May 1967
Indian Dancers	2	2,385	1 - 3	May 1969

WHERE DID THE MARIACHI COME FROM?

In the state of Jalisco, more than a hundred hears ago, roving groups of musicians played for birthdays, village fiestas and marriages. It is said that the name comes from the French word for marriage. Now they are found throughout Mexico still roving, playing in parks, at fairs, at parties, in taverns, on street corners and even early in the morning under windows. They play for pay -- now. They sell songs one by one at a price agreed upon on the spot. They will come to your home to serenade wife, daughter, mother or even mother-in-law on her birthday or saints day. They will "carry the rooster" to a sweetheart's window at four in the morning whenever you wish and whenever you pay for the serenade, by the song, or by the hour.

WHAT IS THIS GROUP OF MOVABLE MEXICAN MUSICIANS?

The traditional instrumentation of the Mariachi is:

Two trumpets
Two violins
Two Spanish guitars
One requinto (a smaller Spanish "soprano guitar") (reh keen toh)
One vibuela (a fat-bellied, sawed off guitar) (vee bweh lah)
One guitarro (slightly bigger than the vibuela) (guee tahr roh)
One guitarron (a big, bulgy, unwieldy bass guitar (guee tahr ronn)

Sometimes the group has more guitars or violins, but very, very seldom are there more than two trumpets. Sometimes there are fewer instruments than listed, but trumpet, violin and guitar are the essentials.

The Mariachi Infantil Mexicano comes to us from Monterrey, one of the largest cities of Mexico, a northern industrial metropolis. There are young people of an orphanage who have been playing, singing, and dancing their way across the United States, earning money to support themselves and the more than 300 others of the orphanage there. They are young Mexico carrying on in the old way, bringing the soul stirring Mariachi music of Mexico to us.

There are songs for weeping, songs for shouting, songs for love of the land, songs of history, songs for dancing, and songs of love in the repertoire of every Mariachi.

AND WHAT ARE THESE SONGS?

Sones, jarabes, huapangos, and corridos are among the musical tradition of the Mariachi.

"Son" means sound or song. There are songs of the mountains, of the coast, of the desserts. Some have words and some are dance tunes. Perhaps the best known "sones" are those of Vera Cruz, danced with unbelievable rhythm patterns stamped out by the heels of white clad dancers. The lyrics of these songs are rapid and repititous, often humorous, romantic and flirtatous. "La Bamba" is a prime example of a Son Veracruzano

Jarabe is a name derived from a syrup or sweet drink. It is a dance of of many tempos and rhythms and intricate steps. The best known is the "Jarabe Tapatio" or sometimes called the Mexican Hat Dance. There are also many other varieties of Jarabe.

The "huapango" rhythm is a catchy version of the waltz. The huapango guitar strum is the background for many romantic and poetic songs. The lead singer soars high into falsetto as in "Malaguena Salerosa". The minor key is often used in huapangos fitting the plaintive poetry of the lyric.

"Corridos" are the story songs of Mexico and are usually in waltz rhythm with a countermelody played by the trumpets or violins. The lead singer often tells the story with the others filling in on chorus lines or they will take turns telling parts of the story. "Juan Charrasqueado" is a favorite corrido made famous by Jorge Negrete, the singing actor, hero of many an adventure movie. Some corridos are written, but most are part of the oral tradition known as folklore. They are about events, about people and places. There is even one extolling the joys of having the Olympic Games in Mexico.

The Mariachi music of Mexico is anchored in antiquity and laden with tradition. Much of it is learned by ear and is note for note the same for all instruments whether heard in Mexico City of Mazatlan. There are figures of obligato or embellishment that are played identically in Fresno and Guadalajara. The trumpets often have this decorative task.

Melodies are plaintive, poignant or picturesque by turns, while harmonies are usually in thirds on the major scale. Chord progressions are usually simple, though key changes frequently occur in the middle of a number. Changes from major to minor seldom occur within a song.

Classical in form, unchanged and unchanging, Mariachi music continues throughout Mexico. Once regional in character, now it is nearly universal with minor differences in instrumentation and style.

If you wish something typically Mexican, the Mariachi comes first to mind.

Suggested Class Activities Before Attending the Performance

1. Motivate discussion by such questions as:

   Do the Mexicans have a right to call themselves Americans? Why? Why not? (Larralde says: "...in truth, all the peoples of the countries that form the Western Hemisphere should be known as Americans too".)

   How many of you have been in Mexico? Did you see any wandering musicians? What kind of music did you hear? (Guitar, marimba, etc.)

   Music is made up of rhythm, melody, and harmony. Can you name a song from Mexico that you like best because of its rhythm? One you like because of its melody? One you like because of its harmony? (Use song books to try to discover some songs from Mexico)

2. Discover: (Use music series to find songs from Mexico.)
   How many have you learned?
   What are most of the songs about?
   Are the rhythms even or uneven?
   Is the harmony happy or sad?
   Do you find the melodies easy to learn?

Suggested Class Activities After Attending the Performance

1. Art Activities:
   Individual expression of reaction to performance
   Group expression: planning and making a mural(s)

2. Language arts and music correlation:
   Select a favorite tune from Mexico - discover:
   rhythm meter phrases
   Determine a theme. Write new words to fit tune. Can these be translated into Spanish? How? By whom?

3. Find or make:
   Rhythm instruments. Plan a rhythmic accompaniment for a well-known Mexican song. Write down the rhythm pattern for each instrument.

4. Listen:
    To music from Spain
    To music from various sections of Mexico - Compare and contrast

5. Oral reports:
    Suggested topics:
        Music of the Aztecs
        Musical Artists of Mexico
        The Music of Chavez
        Orchestras and Bands of Mexico
        Impressions of the Mariachi Band
        Things I Didn't Know Until Now About
            Mexico and Its People

MATERIALS: (to supplement performance)

FILM: 16mm available from Merced County Schools Audio-Visual Department

Toot, Whistle, Plunk, and Boom
Native Arts of Old Mexico
Airplane Trip to Mexico
El Cumpleanos De Pepita
    (Party - shows music of Mariachis)
Harmony in Music
Rhythm is Everywhere
Mendez, Rafael (The Trumpet)
Give and Take with Mexico
Mexican Children
    (shows "contrasts", cultural heritage)

BOOKS: (used to perpare these notes)

Larralde, Elsa. The Land and People of Mexico, Lippincott, 1964
Hobart, Lois. Mexican Mural. Harcourt, Brace and World, 1963
McKinney, Howard. Music and Man. American Book Company, 1962
Landeck, Beatrice. Echoes of Africa in Folk Songs of the Americas.
Schwendener and Tibbels. Legends and Dances of Old Mexico.

AN INTRODUCTION TO AFRICAN MUSIC

There are many things which confuse the American when he first hears African music. For one thing, he listens with American or Western ears. He is used to treating his own music as though it were the one true music, and when he is confronted by another kind, having relatively little in common with his own, he naturally feels himself to be a total stranger in a new world.

There are many unfamiliar intervals in African music. In fact, wemight wonder whether the African can keep in tune at all. But as all singers commit the same "mistake", there must be some explanation, especially as the song seems to develop spontaneously, and with a joyfulness which does not leave the Westerner unmoved.

The African's freedom from ordinary musical rules takes other forms as well. His wholehearted participation in the song is unmistakable. Free flowing and unrestrained, it is often accompanied by rhythmic handclapping and graceful body movements. The listening American experiences a new sensation. He finds it difficult to decide what is the connection between melody and movement, since there is nothing here which can be fitted into regular 2 or 3 time. Handclapping which should mark some kine of accentuation, never occurs at the place where the listener would wish the accent to be. Nevertheless, there must be coordination even here, as all the singers perform their handclapping with a metronomic precision.

An African never speaks of musical scales because he does not know that they exist. A scale in the Western meaning of the term, in fact, never occurs in African music, where scales are neither played or sung.

MUSIC IN EVERYDAY LIFE

Music plays a very important role in the daily life of the African--it is, in fact, one with the whole course of his life. Often it is the interpretation of a course of events. If nothing is happening, the music is usually missing.

African music has an enormous range of expression, with considerable variations in style, from simple to richly-developed melodies. There are joyful, careful melodies; there are also heavy melodies, expressing sorrow and pain, and festival melodies, sung at special feasts and celebrations.

But whatever form the melody may take, it nevertheless can only be finally explained in conjunction with its rhythm. It sometimes seems that melody and rhythm have nothing to do with each other, but after much listening, there is seen a remarkable degree of coordination.

Spontaneous music inevitably gives rise to movement, and bodily movement develops into dance. Thus, we have the three primary elements in African music:

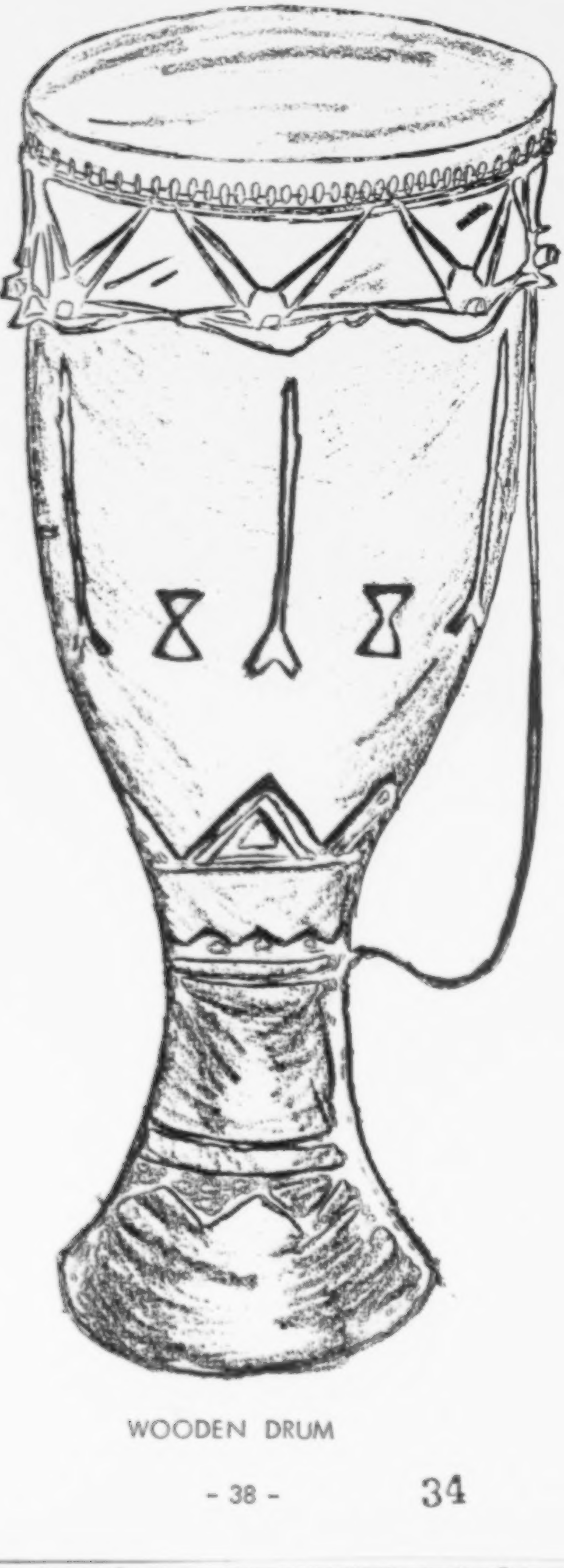
1. Rhythm.	Rhythmic and Percussion instruments.
2. Melody.	Characteristics of African song.
3. Dance.	Characteristics of the dancing which we will see in "Les Danseurs Africains Du Mali".

THE AFRICAN DRUM

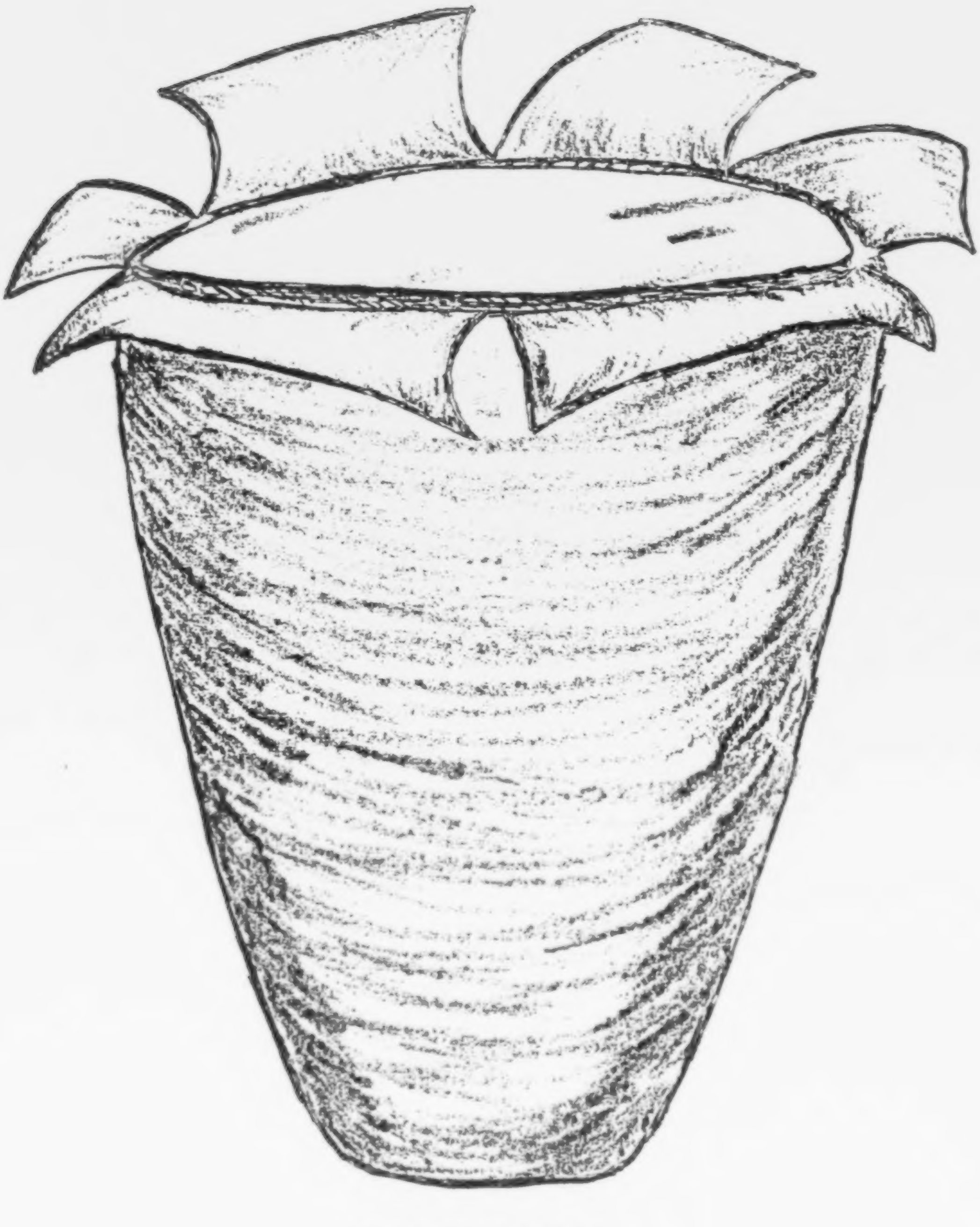
A large variety of drums are often used with the song and dance, as we shall see in the forthcoming performance. However, in many regions of Africa, a stick or hollow log will often suffice when percussion instruments are needed. The two main groups of African drums are:

1. Slit-drums, all-wooden
2. Drums with skin tops which are used in pairs, one giving a high note and the other a low note.

On the following pages, the students will see drawings of drums very similar to those which will be used in the forthcoming performance.

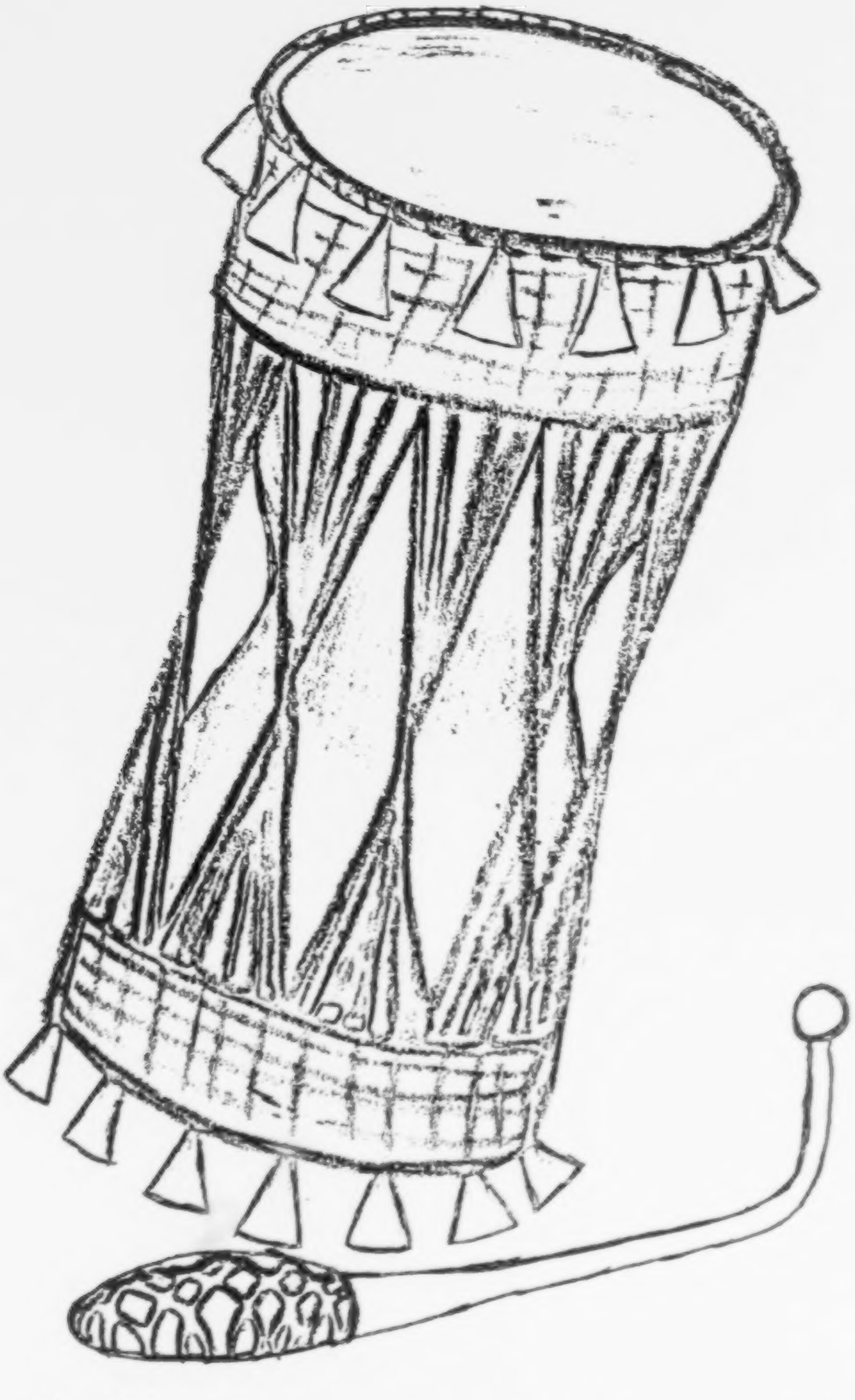


WOODEN DRUM

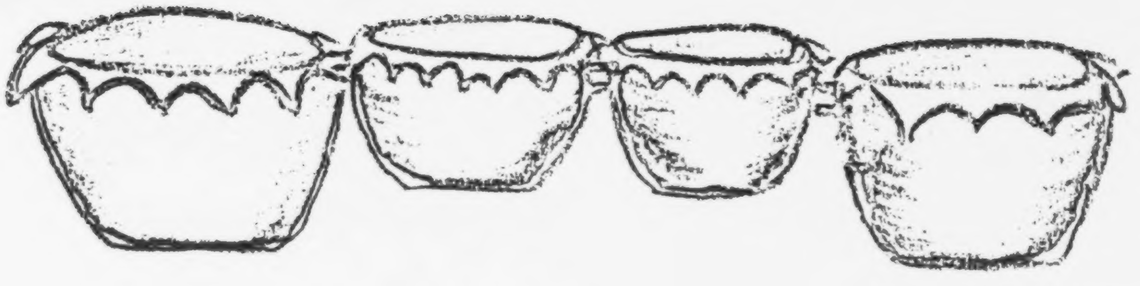


WOODEN DRUM

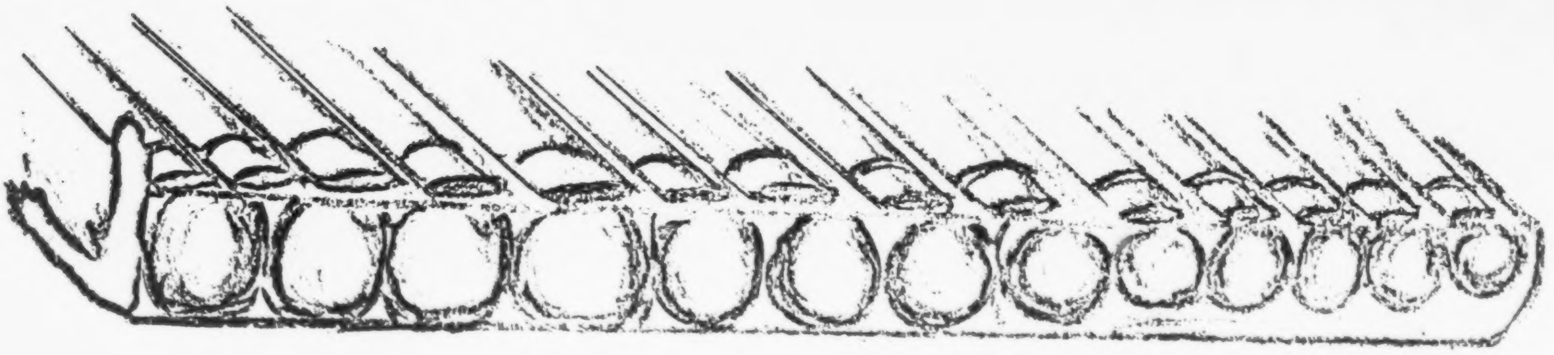
Large drums of this variety come in various sizes ranging from 2 to 6 feet in height. The drum head is most often made from the skin of an antelope or cow, though in the Northeast the elephant's ear and water-lizard skins are popular.

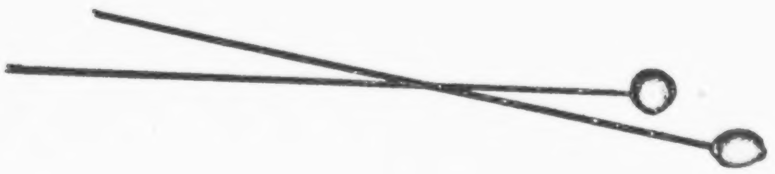


The African "Talking" Drum. Generally associated with the Yoruba tribe in a more southern part of Africa, the talking drums form a complete family This drum is shaped like a narrow barrel whose inner structure is a hollow dumb-bell shaped wooden frame. The two open ends of the frame are covered with kidskin membranes. The most important part of the drum is the leather ropes which connect both ends of the frame. By squeezing these ropes, the drummer can tighten or relax the membranes and regulate the pitch of the sound, and, thus, can make the drum actually "talk" in a language known by tribal members.



A set of four drums tied together, resembling American Bongo Drums





One of the most popular instruments which will be featured in "Les Danseurs Africains Du Mali" is the BALIPHON, similar to the American Marimba. Wooden keys are tied to a frame, either straight or curved gradually or almost to a complete circle, placed over a row of gourds or wooden bowls and struck with sticks or mallets. Since this instrument is capable of producing beautiful melodic sounds as well as exciting percussive effects, it is equally classified as a melodic-percussive instrument.

AFRICAN SONG

The typical African song is short, rarely exceeding 16 bars. However, when the listener sees the imaginative extension of this in the ballet, then he can truly appreicate the creative musicianship of the African. Each song is repeated over and over again, sometimes for as much as 2 or 3 hours at a stretch.

1. Types of songs:

   a. Songs of sadness
   b. Native love songs
   c. Satiritical songs
   d. Hunting songs
   e. Occupations songs (hoeing, thrashing, stamping corn, etc.)
   f. Action songs
   g. Dance songs
   h. Game songs
   i. Children's songs
   j. Mimic songs
   k. Praise songs

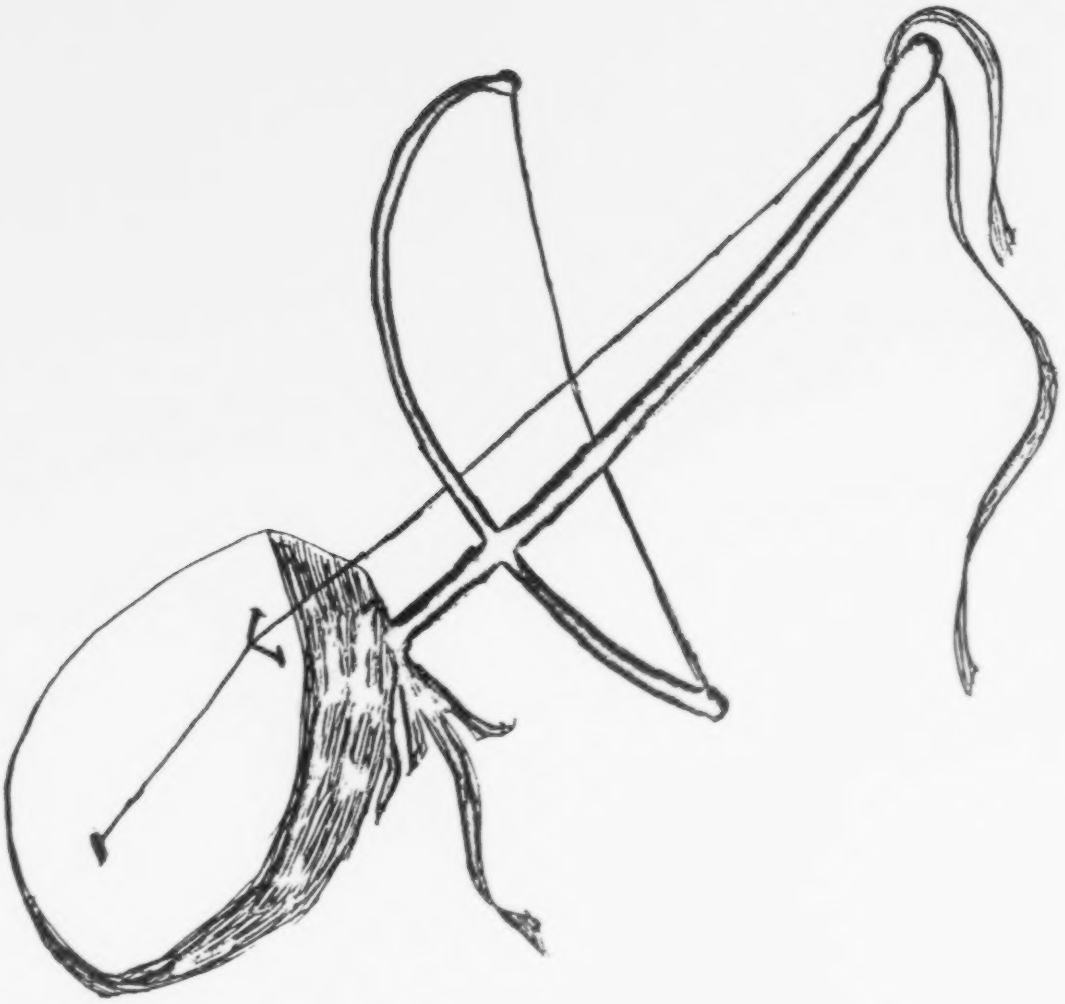
2. African characteristic style of singing:

   a. Rich resonance of male voices
   b. Deep compass of basses
   c. Strident quality of female voices
   d. "Scoop" up to the first note of each phrase
   e. Use of portamento (sliding from interval to interval)
   f. Warming-up process which results in an emotional crescendo as the music proceeds

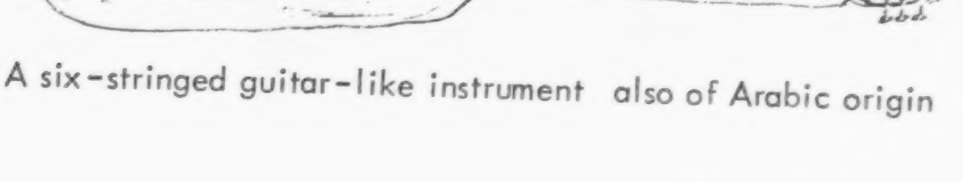
The facts presented thus far are truly appreciated only when the audience is completely surrounded by drums as the program begins. The curtain then opens to reveal a stage dominated by a huge replica of the West African landscape. In front of this impressive shrine is a chorus of men and women dressed in colorful cotton prints. rotating their shoulders first one way and then another to the music.

STRINGED INSTRUMENTS

To be used in the performance

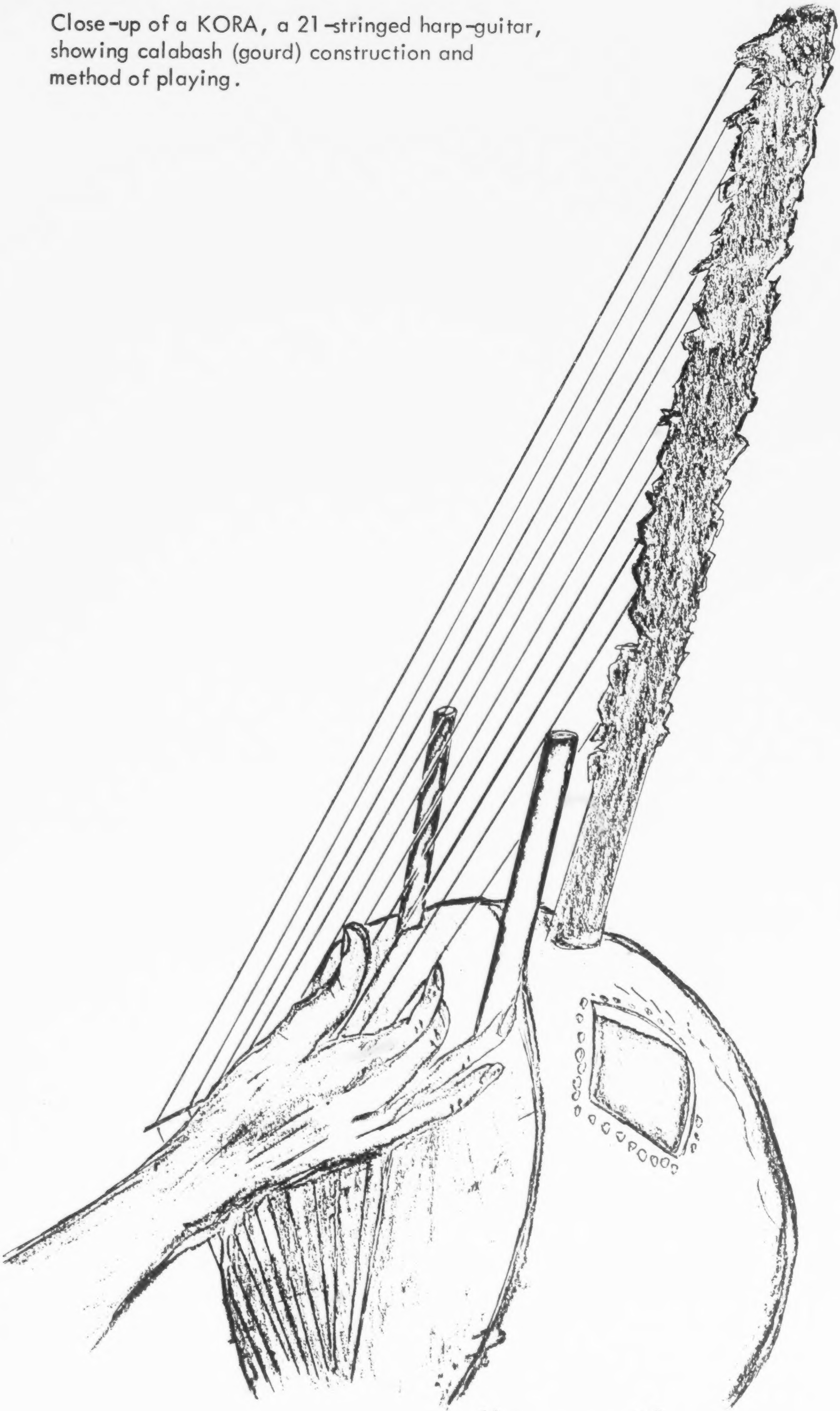


A single-string violin or REBEC of heavy Arabic influence



A six-stringed guitar-like instrument also of Arabic origin

Close-up of a KORA, a 21-stringed harp-guitar, showing calabash (gourd) construction and method of playing.



THE DANCE

One does not speak of African music without associating it with dance, or better yet, movement. The African Ballet can easily be summed up in that one word, movement. No song is sung without bodily movement. These movements on stage will vary from the graceful sway of the group to the accompaniment of a lovely folksong, to the unbelievable gymnastics performed by the acrobats.

Dance movements are similar to those found in other countries. For example:

. . . a single individual may move alone

. . . partners may move together, however, this is very rare

. . . one may lead a group

. . . one may dance in the middle of a group

. . . the dance may be quick or slow

. . . the dance may be heavy or light

. . . the movement is usually very graceful

. . . the dance is always accompanied by instruments, percussion or stringed, and usually has a choral background

ST. MATTHEWS CHOIR

FOREWARD TO THE TEACHER:

Negro folk music is more than haunting melodies, humor, and plaintive tunes. In it one discovers not only a cultural continuity and a relationship with other existing traditions, but also a really significant and large oral literature. Courlander says that to look at any single spiritual as just a "song" or an "example" is missing the larger picture altogether.[1] It is only a SINGLE POINT OF CONTACT with a RICH AND INTEGRATED RELIGIOUS VIEW OF LIFE.

The importance of providing the student with a thorough background for this program cannot be over-emphasized. Adequate preparation will insure a uniquely valuable experience from at least two standpoints: Musical and sociological.

If the Program Notes are adapted to grade level, ability level, and socio-ethnic aspects of each class through the resourcefulness of the individual teacher, the students should be stimulated in the direction of appreciation and understanding as they listen to the St. Matthews Choir.

Program Notes which follow include:

1. Infomation about the performing group
2. Thought patterns
3. A read aloud section
4. Suggested discussion before and after attending the performance
5. Materials to supplement the performance including 16mm films, records, books

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[1] Courlander. Negro Folk Music U.S.A.

THE ST. MATTHEWS CHOIR

Nathaniel White, Director
St. Matthews Baptist Church

Comprised of:	adults from the church volunteer singers
Dedicated to:	presenting and preserving the traditional gospel songs of their rich heritage

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THOUGHT PATTERNS

MORE THAN the spiritual

Negro religious
music ranges
wide and deep

"Spiritual" not adequate
to describe Negro religious
music

- "square" songs reflecting white hymns
- rocking and reeling songs
- two part prayer songs
- spirited tunes that are really marches marches
- shouts that call for percussive effects by clapping and foot stamping
- songs accompanied with tambourine guitar, drum, harmonicas
- ecstatic moans and groans
- religious songs of street singers
- gospel songs calling on sinners to reform
- songs describing scenes from the Bible very dramatically

Five classifications

1) ring-shouts enthusiastic rejoicing	. according to type from enthusiastic rejoicing to deep reverence . basic combination of qualities appearing throughout American Negro music: music devotion movement . call and response . melody has blue tonality of the cry example: Run Old Jeremiah
2) song-sermon	. only a short step from ring-shout . used at camp meetings fiery preaching - the call shouting congregation - the response . melody of greater importance because it carries the words
3) jubilee	. cheerful rhythmic . usually announces good news . definite melody, but lends itself to call-response form example: "When the Saints Go Marching In"
4) gospel song	. theme: calls on sinners to reform
5) spirituals	. least African and most European of all Afro-American religious music . really a rare type

	. represents Negro as a thoughtful human being
	. reveal his aspirations
	. were the earliest and most impressive means for making the world conscious of the Negro and his music
	. represent the crowning glory of Negro music example: Deep River
THEMES PROJECTED in Negro religious music	. faith love humility salvation
	. pinpoints events and stories recorded in Old and New Testaments
WORDS MARKED BY	. economy of statement
	. rich and fresh scenes
short verses: each one visual, dramatic	. capacity to evoke recognition and response
STANDARD IMAGES	
Elijah's chariot	. represents transportation to heaven
	. heavenly ascent to all who are saved
Train	. represents more modern transportation heavenward to those who are saved

Some tie train image to chariot

Example:

"Who's that ridin' the chariot?
Well well well.
One mornin'
Before the evening
Sun was going down
Behind them western hills,
Old Number Twelve
Comin' down the track.
See that black smoke.
See that old engineer......"

Others show train has slightly threatening character

Example:

"Oh, the little black train is a-comin'
I know it's goin' to slack;
You can tell it by its rumblin'
It's all draped in black.

The train we are singin' about,
It has no whistle or bell,
And if you find your station
You are in heaven or hell.

There's a little black train and an
engine,
And one small baggage car;
You won't have to have much
baggage
To come to the judgment bar."

Double Meanings

- All Negro religious songs understood by slaves in light of own immediate condition of servitude

- Situation of Israelites in Egypt easily identified with people in bondage
  example: Steal Away
  Go Down, Moses

More generalized themes

- Without direct allusion to Biblical scenes
- Contain idea of death or Christian behavior

GENERAL: TOTAL PICTURE SHOWS

- Negro musical (religious) matter:
    rich panoramic
- Great variation in subject matter
- Well spring of inspiration and imagery

INFLUENCE ON COMPOSERS

Antonin Dvorak
(1841 -1904)

- Czechoslovakian composer
- Visited America
- *New World Symphony*: themes inspired by melodies of spirituals

George Gershwin
(1898 -1937)

- Folk opera: *Porgy and Bess*
- Story takes place in south
- Music popular representation of characteristic sound of:
    - blues
    - spirituals
    - planation songs of Negro

TRAITS IN PRESENT DAY NEGRO MUSIC

Came from Africa

- rhythm predominates
- song and dance united
- solo lines alternate with chorus refrains
- love of singing in harmony
- ability to carry on simultaneous rhythms

READ ALOUD SECTION

(Excerpt from North Star Shining by Swift. This is a pictorial history of the American Negro. Harriet Tubman is recognized in almost every account of Negro religious music.)

* * * * * * * * * *

(Excerpt from Famous Negro Music Makers by Langston Hughes. The Fisk Jubilee Singers were responsible for establishing spirituals as respectable music.)

THE GREY EAGLES

FOREWORD:

"Many of us still consider the music of the American Indian as... full of whoops and calls, monotonous drum beats and unintellibible words. When we listen or sing, let's approach it from the Indian's point of view. The American Indian is part of a race wherein we find all the dignity of ancient civilization and culture. Truly, he's an aristocrat among primitives...a sensitive, poetic and reserved nature, regardless of an obvious love for showmanship, the dramatic or the spectacular...They have an intense spiritual understanding that is part of daily living and this understanding is deep-rooted".[1]

EAGLE DANCE SONG
(Hopi Indians)

The eagle rises,
The wings swoop upward.
High toward the sky
The great bird moves.
His plumes are filled with prayers.
Earth and Heaven are one.
The eagle rises!

The Program Notes which follow include:
. information about the artists
. A read aloud section
. Background information for class preparation
. Additional materials available:
16mm records prints books

---

[1] Hofmann. *War Whoops and Medicine Men*.

WHO ARE THE GREY EAGLES?

The GREY EAGLES are a husband and wife team who now dance professionally. Of particular interest to school personnel in Merced County is the fact that Grey Eagles is the Indian name for Charles Haynes whose father is principal of the Galen Clark School in Merced. An interview with Mr. Haynes revealed the following information:

.. The dancers create their own costumes.
Some 400 fluff and feathers are needed per costume.
The feather work takes from 3 to 10 days to complete.
The bead work requires about a month.

.. Most dances imitate the actions of animals and/or birds.
Therefore, the steps and body movements are planned and executed to portray these actions.
Example: The HORSE-TAIL DANCE

.. Dances range in mood from serious to comic; simple to complex.
The HOOP DANCE is the most complex.

.. The term "War" Dance implies "contest" rather than preparation for war.

.. Mrs. Haynes will perform a prayer in sign language.

.. The SWAN DANCE depicts the first snowfall.

.. In a CONTEST, the dancer must LISTEN INTENTLY TO THE DRUM. WHEN THE DRUM BEAT STOPS, a GOOD dancer will "FREEZE". That is, he will stop at once. This means he will not bat an eye or take a breath.
Of course, the drummer will try to trick the dancer.

.. In the Haynes family:
    Charles Haynes (Grey Eagle) - First Place, World's Championship Contest

Mrs. Gather Haynes (Charles' mother) - Second Place, W.C.C.
Tim Haynes (Charles' brother) - Third Place, W.C.C.
Contests are usually held in the summertime.

.. Grey Eagle's professional career includes:
Indian Dancer at Disneyland
Around the world with the Harlem Glob Trotters
In Japan with Casey Tibbs and his Wild West Show
National School Assembly Programs

INDIAN MUSIC AND DANCE........................Tell us all about it!

A basic thought:

The American Indian is a child of the open world.
The source of his music is life in that world.

Therefore:

His songs and dances imitate sounds and actions of all that is part of his life.

When the Indian dances:

Sound and Motion Are A Rhythmic Unit

His whole body becomes expressive.
Motions are sharply vivid and natural.

Tribes Vary In Modes of Dancing

Yet there are two COMMON CHARACTERISTICS:
dramatic action   rhythmic precision

An Indian has said: "The White Man Dances With His Legs, The Indian With His Individual Muscles".

Instruments used:

Percussion - Drums, rattles
Wind - Whistles, flutes

Indian tunes in modern compositions:

American composers add music of their own to Indian tunes.
Examples:
MacDowell: "From An Indian Lodge"
Uses the mourning song of an Indian woman for her lost son.

Cadman: "From The Land of The Sky Blue Water"
Uses flute call.

Lieurance: "By The Water of Minnetonka"
Uses flute call.

INSTRUMENTAL MUSIC

Total project instrumental performances - 361
Total number of student participations - 52,809

Program	No. of performances	No. of students Attending	Grade	Date
Fresno Chamber Group				
Instrumental ensemble including harp	16	1,702	Pre-Sch-2	May 1966
Instrumental ensemble with vocalist	55	5,740	Pre-Sch-3	Sept. 1966
Ensemble and vocalist	45	6,050	Pre-Sch-3	Oct. 1967
Ensemble and vocalist	24	3,852	K - 4	Nov. 1968
Merced Chamber Ensemble				
Instrumental Trio	47	4,000	K - 2	May 1966
Instrumental Trio	64	5,790	K - 3	Feb. 1967
Trio and Vocalist	62	9,300	Pre-Sch-3	Feb. 1968
Quintet and Vocalist	37	4,595	Pre-Sch-3	Feb. 1969
Young Audiences, Inc.				
Instrumental Quartet	12	4,500	4 - 6	May 1966

Fresno State College

Program	No. of performances	No. of students Attending	Grade	Date
Symphonic Band	3	1,250	4 - 6	Mar. 1967
Symphonic Band	4	3,200	4 - 12	April 1968
Chamber Orchestra	2	1,927	5 - 8	Mar. 1967
San Francisco State College				
Symphonic Band	4	4,750	5 - 12	April 1967
Chamber Orchestra	3	690	4 - 6	Mar. 1967

THE FRESNO CHAMBER GROUP

presents

"WHAT'S IN A DANCE?"

Personnel:
Violin - Betty Iacovetti
Viola - Manny Kaufman
Cello - Shirley Douty
Bass - Richard Douty
Harp - Doris Welton
Flute - Frank Langone
Mezzo-Soprano - Patricia Zapp
Narrator - Patricia Zapp

PROGRAM

Jig - Purcel
Introduction of Instruments
String Demonstration
Loure - Bach
Czech Dance Song - Trad.
Minuet - Haydn
Spanish Dance - Moskowsky
Harp Demonstration
Pavane - Ravel
Blue Danube Waltz - Strauss
Vienna, My City of Dreams - Sceiznsky
Slovanic Dance - Balikov
Dance Calabresi - Morelli
Whistle While You Work - "Snow White"

SOMETHING SPECIAL IS COMING! LET'S FIND OUT ABOUT IT!

The Fresno Chamber Ensemble

What's "chamber"?	"Chamber refers to a room or small auditorium. (That's why this program is coming to us!)
What's "Ensemble"?	Ensemble is a small group of people making music together.

Will the ensemble sing or play? How many are in it?	The Fresno Chamber Ensemble will play. There are 6 players and one singer. (We could say: 6 instrumentalists and I vocalist)
What instruments will we hear?	Violin, viola, cello, string bass, harp, and flute
What kind of a voice will the vocalist have?	A mezzo-soprano voice
What kind of music will they play and sing?	The ensemble will play dance music, but it's not dance music of today
What kind of dance music is it then?	It is different kinds of different countries from different times (years)
What should we know before we hear the music?	Many things

WHAT WE SHOULD KNOW!

About the instruments: (Teachers: Additional aids under Materials)

The Violin:

A stringed instrument played with a bow

Has the highest voice of the string family

Made of about 70 pieces of wood, glued together, and varnished

Four strings are stretched over the bridge, fastened at one end to the pegs and at the other to the tail piece. The pegs tune the strings

The Bow:	The bow is as important to the violinist as breath is to the singer About 29 inches long with about 150 hairs, and is loosened or tightened by turning a screw at the end of the bow The back (stick) must be strong but elastic. Finest bows are made of pernambuco wood from Brazil
The Viola:	Oldest member of the violin family Looks like the violin, but is larger and more mellow in tone; a deeper voice (The larger size, longer thicker strings make it sound lower) Also played with a bow
The Cello:	Whereas violin and viola are held with the chin, 'cello is held between knees, and rests on a spike (end pin) on the floor Tone is full and rich In early days church choirs used 'cello to blend with voices Also played with bow
The Bass:	The largest of stringed instruments Player stands; strings thick and long; deep voice Tone is heavy and gruff; a firm background for melodies of other instruments
The Harp:	Has 47 strings and 7 foot pedals Does not always play with an orchestra Is not called a member of the string section even tho' it has strings, because it is not played with a bow

The Flute:	Many years ago almost all "gentlemen" played the flute
	Was once made of wood. Now of metal
	Considered a member of woodwind family
	Player blows across (not INTO) a hole at one end
	Tone silvery and clear. Blends with voices
The Voice:	Mezzo-Soprano means a female voice of medium pitch; neither too high or too low

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STORIES OF COMPOSERS

READ ALOUD SECTION

JOHANN SEBASTIAN BACH

The little town of Eisenach in the country of Germany is a kind of storybook town. Red, pointed roofs and tall steeples poke through treetops at the foot of a great mountain. On top of the mountain is a very old castle. In those days, every castle had its musicians. The Bach family who lived in this part of Germany had been famous music-makers as far back as anyone could remember. In 1685, there was a new Bach baby, named Johann Sebastian. As soon as he could hold a fiddle, his father began to teach him. At the age of eight, he went to school - from SIX in the morning, all day, and all summer!

As he grew up, he continued to study and learned to play the organ. He became a teacher and choir director as well as writing or copying all the music the choirs used.

"Like the old woman who lived in the shoe, Bach had so many children he scarcely knew what to do. So he taught them all to sing and play, which was much better than spanking them soundly and sending them to bed, as the old woman did"[1]

Bach earned only about a hundred dollars a year. Yet that seemed to be enough for the whole family, including twenty children! One thing that saved money was all the things there WEREN'T! . . .motor cars, movies, newspapers, not many books! Can you name some others? They amused themselves by making music. And, of course, they had to have music, so Bach wrote pretty sets of dance tunes.

---

[1] Baldwin. Music for Young Listeners. Blue Book.

See what else you can learn about Bach and his music.

THE MERCED CHAMBER ENSEMBLE

presents

"A MUSICAL KALEIDOSCOPE"

Personnel: Violin - Caryl Wayne
Viola - Catherine Clark
Piano - Neville Barnett
Soprano - Aurora Barboza

PROGRAM

Heigh Ho, Heigh Ho (from "Snow White and the Seven Dwarfs")	Ensemble and Voice
Andante (from String Quartet #68 - Haydn)	Ensemble
Two Guitars Russian Gypsy Folk Song	Ensemble
Come On and Join Into the Game	Voice and Ensemble
Tomcats	Vocal Solo
La Danza - Rossini	Ensemble and Voice

The Merced Chamber Ensemble

What kinds of music will they play and sing?	A KALEIDOSCOPE of music
What is a kaleidoscope?	It is a round tube which contains bits of colored glass. The tube is looked into, and as it is turned, the bits of glass change in form and pattern.

What would a MUSICAL KALEIDOSCOPE be?	A musical program in which the kinds of music which are played change in form and pattern as the program goes on.
What should we know before we hear the music?	Many things.

How Music is Like a Kaleidoscope

A kaleidoscope has many colors.	So does music.
A kaleidoscope changes patterns (Can you think of others?)	So does music.
Each change of color and pattern as we look at a kaleidoscope gives us a different feeling.	Each change of color and pattern in the music we listen to gives us a different feeling.

Let's Talk About a Color . . . "red"

What feeling do you get when someone says "red"?	Gay? Bright? Happy? Angry? Hot?
Why did you get that feeling? What happened inside your mind when you heard the word?	Probably you saw the color in your mind's eye.
	Or perhaps what you saw gave you a certain feeling.
How did you describe (tell about) that feeling to others?	You used words. The words gave others the feeling you wanted them to have.
We use words to describe color.	A composer uses notes.

And so we could say that . . .

Our "COLOR IMPRESSION" of music depends on: the FEELINGS we get from the SOUNDS that we HEAR.

Is There a Musical Language? Yes, indeed!

The musical language has:

MELODY. . .	notes, one after the other, arranged with: up-ness down-ness same-ness
RHYTHM. . .	long and short tones, heavy and light beats
HARMONY. . .	two or more notes sounded together
FORM. . .	music that is: the same almost the same different
That is:	one-part (same music every stanza) two-part (a tune and a contrasting tune) three-part (the tune, a contrasting tune and the first tune again) example: "O Christmas Tree"

How Does a Composer Decide What Instruments to Use?

Each instrument has its own sound — We say "tone color".

The composer:

decides what he wants to say, musically

knows what feelings he wants you to have as you listen

decides what instruments would be best to:

. . say what he wants to say
. . in the way he wants to say it
. . give you the feeling he wants you to have

SOMETHING TO LEARN SO YOU CAN JOIN THE ENSEMBLE AND VOICE

This song is so easy to learn. Once you know it you will be able to "perform" with the ensemble and vocalist.

"Let everyone (clap hands) like me,
Let everyone (clap hands) like me,
Come on and join into the fun,
You'll find that it's always the same,
Let everyone clap hands like me."

Now try substituting:

whistle	yawn
sneeze	laugh
stamp feet	etc.

Suggested Classroom Activities Before Attending the Program

1. Use Program Note information and materials.

2. Discuss:
   Moods Feelings Sounds
   Play musical examples. Decide what mood? what feeling? What sounds (instrumental, vocal)? Other related ideas.
   Can you name a tune that makes you feel happy? sad? like marching? like dancing? etc.

3. Discover:
   Why the above-named tunes make you feel this way. Is it the rhythm? the melody? the kinds of instruments you hear playing?

4. Art activity:
   Play selected music with distinct feelings (contrasting). Children have crayons (or paints) and paper available. As they listen, have them use the color or colors (that the music makes them think of) on the paper.

5. Listen:
   to many records.

6. See:

A variety of films from film list.

7. Display:

Pictures of the families of instruments.

Pictures, works of art, related to the conveyance of feelings through the use of color.

Suggested Classroom Activities After Attending the Program

1. Discuss:

Impressions of the performance.

What part of music you would choose if you were going to make it your life's work? composer? conductor? players?

What piece you enjoyed the most. Why?

2. Art activities:

Sketch impressions of performance.

3. Discover:

More about "sound". What makes it:
on the violin and viola
on the piano
the voice

THE SYMPHONIC BAND

(A BAND DESIGNED TO PLAY CONCERT MUSIC)

WHAT WILL WE SEE ON STAGE?

The members of the band, including: (approximately)

- 5 flutes (piccolos interchangeable)
- 2 E-flat clarinets
- 24 or more B-flat clarinets
- 2 alto clarinets
- 2 bass clarinets
- 2 or more oboes (one doubling on English horn)
- 2 or more bassoons
- 5 saxophones (sop., alto, tenor baritone, and bass)
- 4 or more B-flat cornets
- 2 or more B-flat trumpets
- 4 to 8 French horns
- 4 to 6 trombones
- 2 to 4 baritones
- 2 E-flat tubas
- 4 B-flat tubas
- 2 string basses
- 1 harp
- 1 set of tympani
- 3 other percussion

(Note: This is a suggested instrumentation as set by National School Band Association for symphonic band for Class A schools)

The Conductor .... The Captain of the Team*

WHAT DOES THE CONDUCTOR DO...AND WHY?

Every member is master of his instrument,
BUT .... he is an INDIVIDUAL

When the conductor raises his hand
the INDIVIDUALS ..... become a UNIT

---

*Commins. All About the Symphony Orchestra, p. 47., Halo and Co., Eau Claire, Wisc., 1961

The UNIT becomes an INSTRUMENT
through which .... the CONDUCTOR presents the music

His task is to .... bring out full beauty of music
..achieve precision
..know what every instrument can do
..draw musicians with him (leadership)
..distinguish every tone produced by every musician
..hear total blend of sound produced by all

HOW DOES THE CONDUCTOR ACCOMPLISH THIS TASK?

Technique begins with study and practice in use of HANDS.
THE HANDS SPEAK FOR THE CONDUCTOR.

The GESTURES are MEANINGFUL SIGNALS
... right hand: beats
accents
cues

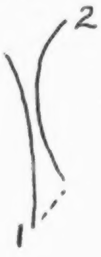
... left hand: interprets

... whole body: emphasizes

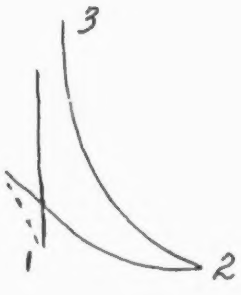
COULD I TELL HOW MANY BEATS IN A MEASURE JUST BY WATCHING A CONDUCTOR?

Yes there are the patterns:

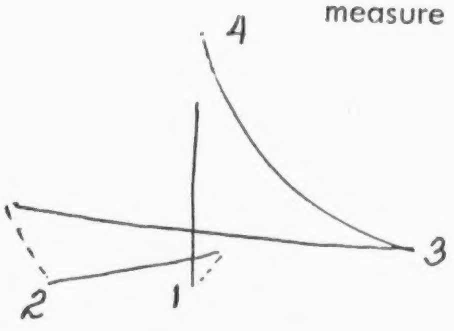
2-beat measure



3-beat measure



4-beat measure



FRESNO STATE COLLEGE SYMPHONIC BAND
Dr. John Martin, Director

PROGRAM

A Festive Overature .... Alfred Reed

A Festive Overature is in traditional overature form, a brilliant opening allegro followed by a reflective, lyrical interlude and concluding with a return to the first themes and mood. The entire work is built on three motifs, which are heard in the first section, with the middle section developed from one of these, which first appears as the bass line to the main theme. In the course of the work the full resources of the modern, integrated concert band are called upon, to present the motifs in constantly varied forms and combinations, and in scintillating tone colors.

Irish Washerwoman .... Leroy Anderson

This is from Anderson's Irish Suite. It is based on an old Irish jig, a type of dance, which I'm sure everyone will find familiar.

Toccata and Fugue in D Minor .... J. S. Bach

Not the least among Bach's claims to greatness is his treatment of the organ and his appreciation of it as a vehicle for creative art. Some of his grandest conceptions are to be found in his organ works, and the Preludes and Fugues include many of his loftiest compositions for the instrument.

The Toccata and Fugue in D Minor, classed among these, consists of a brilliant introduction, alternating slow and fast, followed by the fugue, the subject of which is a short figure in sixteenth notes.

Change of Pace.. Sammy Nestico

Sammy Nestico is an instructor and arranger at the Navy School of Music, Washington, D.C. This march is just what the name says, A Change of Pace.

2 Gymnopedies .... Erik Satie

Erik Satie wrote his three antique dances, Gymnopedies, in 1888 as Piano Solos. Two of them, numbers I and III, were subsequently transcribed for small orchestra by his friend, Claude Debussy. In his orchestration, however, Debussy reversed the order of the dances so that number III comes first. This builds an increase of both dimension and sound, making for a logical form and maintaining the listener's interest.

Featured will be Jill Weber and the rest of the flute section: Steve Bristow, Joe Redman, Jennifer Waldron, and Karen Westphal.

An Original Suite for Military Band .... Gordon Jacob

Gordon Jacob is an English composer and like his contemporary, Ralph Vaughn Williams, uses English folk tunes as the basis of his compositions.

His Honor ....Henry Fillmore

Henry Fillmore was one of the most brilliant circus band-masters of his day and was also conductor of the Municipal Band of Cincinnati, Ohio. His Honor, dedicated to the mayor of that city, is a brilliant essay in the best circus band manner.

THE CHAMBER ORCHESTRA

WHAT IS CHAMBER MUSIC?

In 1622 Henry Peacham wrote:	Chamber music is the most delightful and inoffensive recreation.
It is:	..for friends to share ..best in a small hall ..intimate ..clear ..enjoyable

WHEN (IN MUSICAL HISTORY) DID IT DEVELOP?

In the Baroque Period (before 1750)	..one player per part ..no conductor
In the Classical Period (1750-1825)	..instrumental music favored over vocal
new form emerged	..string quartet (2 violins, viola 'cello)
contrast with Baroque	..keyboard player merely accompanist (Baroque) ..piano becomes equal partner (Classical)
orchestra:	..parts written to include: pairs of flutes oboes bassoons horns
Haydn's scoring:	..6 violins I 6 violins II 4 violas 2 'celli 2 basses 2 flutes 2 oboes 1-2 bassoons 2 horns 2 trumpets 2 tympani

WHY DO COMPOSERS ENJOY WRITING FOR CHAMBER GROUPS?

Because there are so few players per part and such a small number of types of instruments, the composer is challenged to do his best work. He must do so much with so little, to put it simply.

DOES CHAMBER MUSIC START WITH THE BAROQUE PERIOD?

Quote from CHAMBER MUSIC: A Hyatt King

> "In Spain, the practice of chamber music was of great antiquity, greater perhaps than in any other country. In the cathedral at Pamplona there exists a finely carved ivory box made in Cordoba in 1005, and showing an ensemble of a lute, a double pipe and a kind of a viol."

WHO IS THE FATHER OF THE MODERN VIOLIN?

An Italian named Betolotti (da Salo). He was dissatisfied with the existing instruments called viols. The tone was small and had no brilliance. At last, Betolotti produced a model which was copied by others. It had these characteristics which have become standard:

...strings reduced to four
...less cumbersome
...simple in design
...bigger tone and brilliance

MATERIALS: Available from Merced County Schools Audio-Visual Department

16mm FILM

The Clarinet, Pt. 1

FILM:

The Horn, Pt. 1
Instruments of the Band and Orchestra: The Brasses
The Perucssions
The Woodwinds
Introducing the Woodwinds
Melodic Perucssion
Rafael Mendez (Trumpet) This is a concert by an outstanding player
Percussion - The Pulse of Music
Peter and the Wolf

35mm FILM

920.30	John Philip Sousa
781.3	Peter and the Wolf
787.02	I and II Meet the Instruments
788.00	The French Horn
788.01	The Trombone
788.02	The Trumpet and Cornet
788.03	The Clarinet
788.04	The Flute
789.00	The Snare Drum

CHART

Instrument charts
Instruments: Brass-Woodwind-Percussion
Instruments of the Orchestra (color)
Music I (color)
Music II (color)

RECORDS

A-7	Allies on the March
A-4	America the Beautiful (U.S. Marine Band) and others
A-5	American Salute (U.S. Air Force Band)
A-7	Anchors Aweigh (U.S. Navy Band)
A-8	The Army Goes Rolling Along (U.S. Army Band)
A1-6	The Black Watch (and other Pipe and Drum tunes)
L-6	Kilts on Parade (United Gaelic Pipe Band)
K-48	Licorice Stick
F-14	Little Brass Band

RECORDS

L-13	Peter and the Wolf
L-44	Peter and the Wolf
K-10	Sliding Sam
A1-65	Stars and Stripes - Hershy Kay Suite from the Ballet "Stars and Stripes" from music by John Philip Sousa
M-10	Tiny Masterpieces (piccolo)
M-11	Tiny Masterpieces (Flutes)
M-12	Tiny Masterpieces (bassoon, clarinet, oboe)

TAPES

66	The Civil War American Patriotic Music
65	The Revolutionary War American Patriotic Music

BOOKS

Balet	What Makes An Orchestra
Best	Music in the Making
Burk	America's Musical Heritage
Commins	All About the Symphony Orchestra
Cotton and Bradburn	Music Throughout the World
Craig	The Heart of the Orchestra
Craig	The Woodwinds
Doubleday	Music Dictionary
Greene	I Want to be a Musician
Hughes	First Book of Rhythms
Huntington	Tune Up
Jones and Barnard	Introduction to Musical Knowledge
Kettlekamp	Drums, Rattles, and Bells
Kettlekamp	Flutes, Whistles, and Reeds
Kettlekamp	Horns
Kettlekamp	Singing Strings
Levine	What Musical Instrument for Me?
Lingg	John Philip Sousa
Mandell and Wood	Make Your Own Instruments
McGeeHee	People and Music
Nisenson and Kaufmann	History's 100 Greatest Composers
Norman	The First Book of Music

Overlie	Places of Musical Fame
Phillips	America's Musical Heritage
Posell	This Is An Orchestra
Richardson	Tooters, Tweeters, Strings, and Beaters
Scholes	The Oxford Campanion to Music
Siegmeister	Invitation to Music
Snyder	Music in Our World
Sootin	Let's Go to a Concert
Stoddard	From These Comes Music
Surplus	The Beat of the Drum
Surplus	The Story of Musical Organizations
Tetslaff	Singing Brass
Weinstock	What Music Is
Willson	Musical Instruments

Total project jazz performances - 29
Total number of student participations - 14,688

Program	No. of performances	No. of students Attending	Grades	Date
Vince Guaraldi Jazz Trio	12	6,253	7 - 12	Sept. 1966
San Francisco State College				
Jazz and Dance Ensemble	7	2,545	7 - 8	March 1969
The Coquettes	10	5,890	7 - 12	Feb. 1969

TO: Administrators and Teachers - grades 7 - 12

FROM: Lois M. Bigelow, Music Education Consultant

RE: Performing Arts Program - Vince Guaraldi Jazz Trio

The first performance for students, as provided by the Performing Arts Project, Title III, ESEA, is by the Vince Guaraldi Jazz Trio from San Francisco. This concert is for some of the grade 7 -12 students of Merced County. Other performance groups will be provided for other students.

The purpose of the project and these performances is to bring to students experiences with many kinds of music and other performing arts - to widen their cultural horizon, not merely bring entertainment. Program Notes (prepared by Catherine Clark) including information about the performance and the performing group are sent to each school. Also included are suggested 16 mm films, books, and records to enhance the appreciation of each program. It is very obvious that students who have had some preparation before attending any concert have considerably more understanding and acceptance of that performance.

We hope that you will also discuss with the students the importance of courtesy toward the performing group and to the other students who are enjoying the performance. Someone should be given the responsibility to host the performing group when they arrive at the school - to show them where the performance is to be held and where the light controls are. Someone should also introduce the group to the students.

The schedule for the Vince Guaraldi Trio follows:

Monday, Sept. 26	10:30 a.m.	Weaver School - gr. 7 & 8
Monday, Sept. 26	1:45 p.m.	LeGrand High Auditorium - gr. 7 - 12
Tuesday, Sept. 27	10:00 a.m.	Atwater High Gym - gr. 9 - 12
Tuesday, Sept. 27	11:00 a.m.	Atwater High Gym - gr. 9 - 12
Tuesday, Sept. 27	2:30 p.m.	Atwater Jr. High - Mitchell - gr. 7 & 8
Wednesday, Sept. 28	9:10 a.m.	Livingston (Herndon Cafeteria) - gr. 7 & 8
Wednesday, Sept. 28	11:30 a.m.	Hilmar High Gym - gr. 7 - 12
Wednesday, Sept. 28	2:15 p.m.	Delhi (Multi-Use) - gr. 6 - 8 (includes Johnson Joint)
Thursday, Sept. 29	10:00 a.m.	Dos Palos High - gr. 7 & 8 (includes Los Banos gr. 7 & 8)
Thursday, Sept. 29	1:20 p.m.	Dos Palos High - gr. 9 - 12
Friday, Sept. 30	10:00 a.m.	Gustine High Auditorium - gr. 9 - 12
Friday, Sept. 30	1:00 p.m.	Newman High - gr. 9 - 12

TO: Teachers --- Grades 7 - 12

FROM: Catherine Clark, Program Writer
"Performing Arts" project, Title III, ESEA

PROGRAM: VINCE GUARALDI TRIO

FOREWARD TO TEACHERS:

The word "jazz" is commomplace in the culture of our times. Yet, if students were asked to write a short statement in answer to the question "What is Jazz?", their awareness of its basic properties would undoubtedly be found wanting.

The Vince Guaraldi Trio is one of the outstanding jazz groups today. Nevertheless, uneducated ears miss much of what this ensemble has to offer. These program notes have been prepared to assist as you attempt to prepare classes for what they are to hear.

The program notes which follow include:

1. Material written in narrative style. This may be read to the class.
2. Material in outline form as a point of departure for your own resourcefulness in class presentation.
3. Suggested discussion before and after attending the performance.
4. Materials to supplement the performance, including:

16mm films records books

THE VINCE GUARALDI TRIO

Guaraldi's Story -

Started life professionally as a printer's devil.

Accident almost cost him a finger.

Returned to the piano. Studied at San Francisco State.

Played with Woody Herman and Cal Tjader.

Wrote and recorded on Fantasy label,
CAST YOUR FATE TO THE WIND.
BEST SELLER FOR 22 WEEKS

Won Grammy Award as "Best Jazz Instrumental" for 1962, from the National Academy of Recording Arts and Sciences.

A sports fan, enjoys auto racing, and builds model cars.

Has his own publishing company, Felfar Music

Married. Two children

Jazz - - - in a CATHEDRAL??!!

It happened in Grace Cathedral, San Francisco, May 21, 1965
Recorded by Fantasy

Guaraldi was asked to compose a twentieth century musical setting for the Eucharist.

TIME magazine, July 9, 1965 says:

> "In his MUSICAL SETTING OF THE EUCHARIST,...Pianist Vince Guaraldi took Anglican plain chant as his starting point."

Human interest story -

> Vince Guaraldi finally could afford the 9-foot grand he had wanted all his life. But his studio is only 12 feet long! So now he takes cat naps on top of the piano. "There's no place else".

WHAT IS JAZZ?

The answer is short. Jazz is a WAY OF PLAYING music. Almost any music can become jazz if it is played with jazz treatment. What then is JAZZ TREATMENT?

First, jazz treatment includes IMPROVISATION. This is not just playing music; it is playing with music. This means that each time the piece is played differently...new little breaks, riffs, and runs. The mood can change, too.

IMPROVISATION is the thing that made jazz DIFFERENT.

Second, jazz treatment includes an interweaving of rhythms, one over the other. "...In jazz there are usually at least two rhythms going at once, one part of the music keeping a steady beat while the other part dodges the accent, plays around with the time,...jumping ahead or holding back...weaving together many rhythms, called polyrhythms...melodies in jazz do the same things. While a cornet plays the tune, the clarinet may play a countermelody - that is one melody against the other..."[1]

Richard Wright, in his book Twelve Million Black Voices, says: "...our blues, jazz, swing, and boogie-woogie are our 'spirituals' of the city pavements, our longing for freedom and opportunity, an expression of our bewildement and dispair in a world whose meaning eludes us..."

---

[1] Hughes. First Book of Jazz. p. 41.

George Gershwin, composer of Rhapsody in Blue, says the same thing in a different way. "Jazz has contributed an enduring value to America in the sense that it has expressed ourselves".

TEN BASIC ELEMENTS OF JAZZ -

Syncopation	A shifting of normal rhythmic stress from strong beat to weak. Offbeat accented. One rhythm plays against another. Syncopation basic and continuous in jazz. Rhythms become very complex.
Improvisation	Composing as you play. Interest and beauty depends upon talent of individual performer.
Percussion	Drums provide basic beat, but banjo or guiter, string bass or tuba, and the piano also provide percussion.
Rhythm	In jazz, not limited to percussion beats alone. Variations of volume, tone, and pitch may also be used to give additional accents.
Blue Notes	Notes somewhere between flat and natural. Difficult to write down on paper. Often indicated by flatted third or seventh notes of scale.
Tone Color	Jazz instruments take on varied tones of the singing or speaking voice.
Harmony	Frequent use of blue notes.
Break	Brief syncopated interlude between musical phrases - often improvised. Louis Armstrong famous for these.
Riff	Single rhythmic phrase repeated over and over.

Joy of Playing	Gives jazz its zest and verve. New musical ideas are born as the musicians play together for hours without written music – just for fun.

JAZZ HERITAGES -

Blending of Cultures	Africa and Europe The blending has never ceased
African contributions	Emphasis of rhythm Call and response pattern
European contributions	Melodic features Harmonizations Musical forms – 12 bar strains

CURRENT TRENDS -

Third Stream Music	A style lying between jazz and classical and using things from both.
Soul Jazz	Encompass a feeling of early Gospel music. Rhythm and emotional intensity highlighted.

FUTURE DEVELOPMENTS -

Presentation in small concert hall and theatre in the round.

Jazz festivals – Newport, R.I., Monterey, California

Some predict – jazz will completely blend with the classical

Others predict – will never merge

Duke Ellington - predicts just one music eventually

MATERIALS: (to supplement performance. Available from Merced County Schools Audio-Visual Department)

FILM: 16mm

Blues, The

Cracker

Surprise Boogie

To Hear Your Banjo Play

RECORDS:

D-50	Adventures in Negro History
A-42	Great Negro Americans
A-19	Negro Folk Songs for Young People (sung by Lead Belly)
A-43	Negro poets
A1-70	Rise Up Singing - Fred Waring
A-20	Songs of the American Negro Slave
A1-66	Spirituals - Marian Anderson
	Bernstein - History of Jazz
	Cast Your Fate to the Wind - Vince Guaraldi
	Impressions of Black Orpheus - Vince Guaraldi
	Jazz Impressions - Vince Guaraldi
A-33	Chico Hamilton Quintet (Concert of jazz - recorded live)
A1-12	Child's Introduction to Jazz
J-48	Jazz of the 20's
J-49	Jazz of the 30's
J-50	Jazz of the 40's
J-51	Jazz of the 50's
L-75	Jazz Poll Winner
L-2	The Story of Jazz
L-18	What Is Jazz
G-11	Work Songs

A-20	Songs of the American Negro Slave
G-10	Negro Spirituals
A1-58	Mahalia Jackson
Album	Folk Songs of the U.S.A.
A-18	Folk Songs of Africa

BOOKS: Available from Merced County Schools Professional Library

Chase, Gilbert	America's Music
Eaton, Jeanette	Trumpeter's Tale (The Story of Louis Armstrong)
Hughes, Langston	Famous Negro Music Makers
Hughes, Langston	The First Book of Jazz
Keepnews, Orrin	Pictorial History of Jazz
Ramsey, Frederic	Jazzman
Reisner, Robert G.	The Jazz Titans
Stearns, Marshall	The Story of Jazz
Tanner, Paul	A Story of Jazz

SOURCES OF INFORMATION FOR PROGRAM NOTES

Chase, Gilbert: America's Music. Publ., McGraw-Hill, N.Y., 1955

Hughes, Langston: Famous Negro Music Makers. Dodd, Mead, N.Y., 1957

Hughes, Langston: First Book of Jazz. Franklin Watts, Inc. 1955

Bauer and Peyser: Music Through the Ages. Putnam's sons, N.Y., 1946

Eaton, Jeanette: Trumpeter's Tale, William Morrow, N.Y., 1955

Tanner and Gerow: A Study of Jazz. Brown, Dubuque, Iowa 1964

JOANN BON AND THE COQUETTES

The Coquettes. A talented and attractive group includes the leader, Joann Bon who plays cordovox, sings and carries the chores of emcee, Ruth Ross - guitar and trumpet, Sandra Smith - drums, Diane McGahen - trumpet and trombone, Kathy Diamond - organ and Sandra Hasty - bass. The Coquettes' vocal and instrumental selections are accomplished with excellent musicianship and good taste. Each girl ably performs solos on her special instrument and collectively they have arrangements which makes them sound like a big band.

The Coquettes have performed in Chicago, the Thunderbird Hotel in Las Vegas, and have toured the Orient, Europe and Africa. They have also appeared on the Ed Sullivan, Mike Douglas and Dick Clark shows and are scheduled for Joey Bishop. Their hit records are "I'll Release You", "Honey", "Gentle on My Mind", and "Going Out of My Head".

OPERA

Total project opera performances - 34
Total number of student participations - 34,244

San Francisco Opera Guild Talent Bank

	No. of performances	No. of students Attending	Grade	Date
La Cenerentola Rossini	6	8,050	4 - 6	Jan. 1967
Die Fledermaus J. Strauss	6	6,900	4 - 6	Jan. 1968
Dr. Miracle Bizet	6	6,440	4 - 6	Jan. 1969

Western Opera Theatre

	No. of performances	No. of students Attending	Grade	Date
The Barber of Seville Rossini	2	3,184	5 - 12	May 1967
The Old Maid and the Thief - Menotti	2	950	9- 12	May 1967
The Old Maid and the Thief - Menotti	4	3,200	5 - 12	May 1968
The Medium - Menotti	2	950	9 - 12	May 1968
Gianni Schicchi Puccini	3	1,500	5 - 12	May 1969
The Old Maid and the Thief - Menotti	3	3,050	4 - 12	May 1969

The Lamplighters

	No. of performances	No. of students Attending	Grade	Date
Highlights from the Mikado	2	950	9 - 12	May 1969

Many people find operatic music difficult to accept. In its use of unnatural situations for dramatic effect, it is known as an artifical art form. Aaron Copland, an American composer of note, has said that you must begin by accepting opera and its unrealities in order to enjoy it. Therefore, the goal of the program notes is to aid the teacher as he attempts to cultivate a receptive attitude within the students before they attend the operatic program.

The Nature of Opera

For well over three hundred years, the opera has been one of the most alluring forms of musical entertainment. A special glamor attaches to everything connected with it -- its arias, singers, and roles, not to mention its opening nights.

An opera is a drama that is sung. It combines the resources of vocal and instrumental music, soloists, ensembles, and chorus, orchestra and ballet, with poetry and drama, acting and pantomime, scenery and costumes. To weld the diverse elements into a unity is a problem that has exercised some of the best minds in the history of music.

Opera and Reality

At first glance, opera would seem to make impossible demands on the credulity of the spectator. It presents us with human beings caught up in dramatic situations, who sing to each other instead of speaking. The reasonable question is (and it was asked most pointedly throughout the history of opera by literary men) how can an art form based on so unnatural a procedure be convincing? How can it bring about that "suspension of disbelief" which is the essence of the theatre experience? The question ignores what must always remain the fundamental aspiration of art: not to copy nature, but to heighten our awareness of it. True enough, people in real life do not sing to each other. Neither do they converse in blank verse, as Shakespeare's characters do; not live in rooms of which one wall in conveniently missing so that the audience may look in.

All the arts employ conventions that are accepted both by the artist and his audience. Lyric poetry gives the impression of being a spontaneous utterance; yet much of it is arranged in the most artful patterns of meter and rhyme. We respond to the illusion of depth in a painting even though we know that the canvas is flat. We accept a motion picture as a slice of life, although the action has been carefully plotted to begin at a certain point, reach its climax at another, and come to a satisfying conclusion at the end of the sixth reel. Art is the grand illusion; the adorable lie and the penetrating truth. The conventions of opera are more in evidence than those of poetry, painting, drama, or film, but they are not different in kind. Once we have accepted the fact that the carpet can fly, how simple to believe that it is also capable of carrying the prince's baggage.

Opera functions in the domain of the poetic drama, which prevailed for centuries before the realism that holds sway in our theatre and films today. It uses the human voice to impinge upon spectator the basic emotions, love, hate, jealousy, joy, grief, with an elemental force possible only to itself. The logic of reality gives way on the operatic stage to the transcendent logic of art, and to the power of music over the life of the heart.

WHERE DID OPERAS BEGIN? WAS IT A LONG TIME AGO?

Operas had their beginnings in Florence, Italy around 1600 when certain composers and poets met at the palace of Count Bardi. Their objective was to reform the theatre which, they felt, had many faults. As a result, they looked to the Greeks, who, many hundreds of years ago, had interspersed their dramas with music. And so a new form was created and this form spread to other cities---Vienna, Paris, London.

By 1700, words were of less importance; music was more important. Through the years, various changes took place. The popularity of opera finally diminished. At last in about 1924 in Germany, there was a renewal of interest. Every little town had its opera house. Going to the opera took the place of musical comedy, movie, and theatre combined. Every citizen had his weekly subscription to the opera. Publishers encouraged writing of new operas. Of course, this meant money to them.

IS ANYTHING NEW HAPPENING TO OPERA TODAY?

Yes. Chamber operas requiring just a few principals, small choruses,

TYPES OF VOICES THE STUDENTS WILL HEAR:

Voices are classified according to . . . . .range
. . . . .quality

There are four general classifications . . .SOPRANO
. . .ALTO
. . .TENOR
. . .BASS

Find the highest soprano note and go to the lowest bass note. You will have covered about FOUR OCTAVES.

Within the four general classifications, there are variations:

SOPRANO

...colorature: unusually high, runs, decorations (often heroine)
...lyric: Beauty of sound rather than power
...dramatic: powerful voices; theatrical, emotional
...mezzo: lack of brilliance or richness (usually supporting roles, not leads)

ALTO

...low tones: rich, resonant, dark

TENOR

...robusto: termendous power in top notes
...lyric: also referred to as "Irish"
...dramatic: like robust, but used in German opera

BASS

...basso profundo: is especially proud of low notes
...basso contante: specializes in lyric style
...basso buffo: associated with comic roles

WHAT ELSE DOES OPERA INCLUDE BESIDES SINGERS?

Really, it includes everything. A list would look like this:

..symphony orchestra
..solo voice
..vocal ensemble
..chorus
..ballet
..pantomime

..drama
..spectacular staging
..magnificence of lights
..gorgeous costumes
..extraordinary scenery

Suggested Activities Before Attending the Program

1. Survey the class through questions and discussion to discover:
   ...pre-conveived ideas about opera
   ...background and audience
   ...attitudes toward operatic performances

2. Play a recording selected from list under Materials. Observe reactions to the sound of solo voice singing.

3. Discuss materials contained in Program Notes.

4. Encourage research into the area of singing.
   Define singing
   How does the voice produce a tone?
   What are the vocal chords?
   What sets up the vibrations?
   How is a good tone produced?
   What is meant by good diction?

POINT TO STRESS:

Everyone must learn that:

Composers are free to create as they will, but we (consumers) should accept or reject these creations ONLY after we have given them a fair hearing

The teacher's responsibility: To help children mature musically from

"This music is strange" to

"This music I understand" to

"This music I enjoy"

Suggested Class Activities After Attending the Program

1. Motivate class discussion of reaction to performance:
   - Was this an honest performance?
   - Did you experience the lifting of spirits (exhilaration), the humor, the enjoyment of music which was intended by the composer?
   - What did you notice about the way it was staged..scenery, etc?
   - Was the cast well-chosen in your opinion? If not, why not?
   - Did the accompaniment help to reinforce the mood?
2. Art activities:
   - Creat an artistic interpretation of some phase of the performance. Example:
     - represent pictorially the mood of the operetta - as a whole or in part
3. Language arts:
   - Try to find and read libretti (text) of other operettas
   - A class project:
     - Write and produce an operetta
     - Begin by: writing the libretto
       - Select well-known tunes, substitute original words suitable to the text
     - Plan staging, costuming
     - Project the operetta

MATERIALS:

FILM 16mm available from Merced County Schools Audio-Visual Department

Night at the Peking Opera, The
Naughty Marietta

Note: It is suggested that any film from the A-V catalog which by its nature would depict that which is 'staged' could be used to implement the general theme of something "Theatrical".

TAPE Available from the Merced County Schools Audio-Visual Department

"La Cenerentola" as performed by the Children's Opera Hour with narration by Harold Youngberg.

RECORDS

Album -	Cinderella (script included)
Album -	Midsummer Night's Dream - Mendelssohn
T1-44 -	Human Voice (Standard Broadcast) "Say it With A Song"
T165 -	American Musical Theater (Standard)
T164 -	Light Opera (Standard)
A1-72 -	The Mikado (Gilbert & Sullivan)
T1-63 -	Music Drama (Standard)
J-4 -	Russian Opera
A1-13 -	La Traviata - Verdi
A1-22 -	Lohengrin - Wagner

STUDY PRINTS

Composers - Set 1 and 2
Music - 1 and 2

35mm FILMSTRIPS

780.02	William Tell
780.03	Midsummer Night's Dream

BOOKS

Professional Library:

780.15	Bernstein - The Joy of Music
780.15	Copland - What to Listen for in Music
780.15D	Dallin - Listener's Guide to Musical Understanding
780.15	Rainer - Music-The Listener's Art
782S	Samachson - The Fabulous World of Opera
780.15S	Synder - Music in Our World

Schools Library:

785C	Chappell - The Nutcracker
785C	Chappell - The Sleeping Beauty
782L	Lancourt - The Bumble Bee Prince
782V	Metropolitan Opera Guild - Aida
782B	Metropolitan Opera Guild - Camen
782H	Metropolitan Opera Guild - Hansel and Gretel
782W	Metropolitan Opera Guild - Lohengrin
784R	Rodgers and Hammerstein - Songs We Sing
780S	Skolsky - The Music Box Book
782W	Updike and Chappell - The Ring
BW	Wagner - Hunt
785W	Weil - The Sorcerer's Apprentice

Baldwin - A Listener's Anthology of Music
Birchard Opera Series - The Barber of Seville
Britten and Holst - The Wonderful World of Music
Bulla, C. R. - Stories of Favorite Operas
Bulla, C. R. - More Stories of Favorite Operas
Cotton and Bradburn - Music Throughout the World
Fellner - Opera Themes and Plots
Hurd - The Young Person's Guide to Opera
Lerner - Places of Musical Fame
McGeeHee - People and Music
Meierhoffer, P. - America's Musical Heritage
Shippen and Deidlove - The Heritage of Music
Weinstock - What Music Is
Whitcomb - Young People's Story of Music

LA CENERENTOLA

WHAT DOES LA CENERENTOLA MEAN AND WHAT IS IT ABOUT?

La Cenerentola means Cinderella. This is a comedy with sly jibes at human nature woven into the basic fairy story. It might be well to remind the children that there are many versions of most of the fairy stories. The music is melodious with graceful ornamentation and is often very difficult for all voices.

The Italian composer whose name is Rossini wrote Cinderella. He was a master of comic opera and very popular. To get various effects, he used tricks in an ingenious way. For excitement, Rossini gave the orchestra more rapid notes. Every few seconds more instruments would join the group, and at the same time, the key of the melody would rise higher and higher.

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The Opera:	La Cenerentola
The setting:	Salerno, Italy. 18th Century

Synopsis: The Prince is bound by his father's will to marry soon. He hopes to marry for love. Alidoro is a philosopher in the service of the Prince. He comes to the Baron's castle disguised as a begger in order to investigate the daughters of the house as possible choices for the Prince's bride. Cinderella receives him warmly, but her two snobbish stepsisters, Clorinda and Tisbe, chase him away. Soon the Prince himself comes, but he changes roles with his valet, Dandini. He falls in love with Cinderella.

Only the two stepsisters attend the ball. Alidoro plays fairy godmother and send Cinderella to the party. She spurns the real Dandini, confessing that she loves his squire. She gives one of her twin bracelets to the disguised prince. He claims her the following day by recognizing it. By then, Cinderella is once more dressed in rags. Crowned the new princess, Cinderella, out of the goodness of her heart, forgives her cruel stepmother and stepsisters.

SAN FRANCISCO OPERA GUILD TALENT BANK

presents

DIE FLEDERMAUS

Dr. Peggy Donovan, Musical Director

The Cast

Gabriel von Eisenstein	Tenor
Rosalinda, his wife	Soprano
Adele, their maid	Soprano
Dr. Blind, lawyer	Tenor
Dr. Falke, ballmaster	Baritone
Frank, a warden	Baritone
Prince Orlofsky	Mezzo-Soprano
Frosch, a jailer	Speaking role

* * * * * *

The action of the opera begins as the result of an incident which had occurred before the time of the action.

Eisenstein had played a dastardly trick on Dr. Falke, his friend. Both men had been to a masquerade Dr. Falke was dressed in the costume of a bat (Fledermaus). On the way home, he had fallen asleep in the carriage. Eisenstein left him in a public square where he slept peacefully until morning...still in his bat costume, of course. He awoke to find himself surrounded by a large crowd laughing at him mockintly. Dr. Falke was promptle and permanently dubbed "Dr. Fledermaus" (the bat). The story is of Falke's revenge on Eisenstein.

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ACT I. The voice of Alfred, a latter-day minstrel floats through the windows of the Eisenstein villa (home). He had been a suitor of Rosalinda, now Mrs. Eisenstein.

The Chambermaid, Adele, is reading a letter from her sister. It is an invitation to a masked ball that night at the home of Prince Orlofsky (who will be omitted from this version). When Rosalinda enters, Adele asks for the night off. Rosalinda refuses. Adele exits. Alfred enters. He begins to woo Rosalinda. She resists him until he sound a high A at whose beauty she melts and promises that he may return later. Alfred leaves.

At this point Eisenstein enters with his bumbling lawyer, Dr. Blind. Eisenstein had insulted a civic official and was to be imprisoned for a short time. Thanks to Dr. Blind's bumbling, the sentence was increased and so Blind is fired on the spot.

Dr. Falke arrives. He speaks to Eisenstein of the wonderful ball being given by Prince Orlofsky. Wouldn't it be wonderful pre-prison entertainment? Whereupon Eisenstein tells his wife, Rosalinda, that he is off for prison. The two men exit. At this point Rosalinda gives Adele the evening off. Alfred enters.

Rosalinda and Alfred are interrupted by the prison warden, Frank, who has come to escort Eisenstein to jail. Rosalinda persuades Alfred to pose as Eisenstein. He is led off.

ACT II. A crowd of richly attired guests is on Prince Orlofsky's terrace. Adele is among them. Eisenstein enters and thinks he recognizes Adele. But she laughs him off. Then Rosalinda, also invited by Falke, appears in the disguise of an Hungarian Countess. Eisenstein does not recognize her as his own wife. He flirts with this "mysterious countess". She (Rosalinda) pilfers his watch to keep as a "souvenir" of the evening's activities. The clock strikes six. Frank, the warden, who has also been invited to the party by Falke, escorts Eisenstein out. Neither one recognizes the other.

ACT III. The scene is the Vienna jail. Alfred has been giving an unceasing operatic recital, keeping the other prisoners awake. Frank enters with Adele. He had met her at the party and had promised her a theatrical career. When a knock is heard on the door, Frank hides Adele in one of the cells. The man at the door is Eisenstein who is there to fulfill his prison term. He is led to his cell only to find it occupied by a man who claimed to be Eisenstein, and who was reported to have been dining with Rosalinda. Eisenstein grabs a robe and wig from Dr. Blind, the lawyer, who has appeared on the scene. Eisenstein intends to get an explanation from Alfred.

Now things begin to be even more complicated. Rosalinda comes in to secure Alfred from prison. She tells the lawyer (really Eisenstein her husband, in disguise) about her little by-play with Alfred (Act One). Now the lawyer reveals that he is really her husband and rages against his wife, accusing her of being unfaithful. She, in turn, produces the watch taken from Eisenstein by the "mysterious countess". He sheepishly ceases his protestations. Soon the assembled group is joined by Adele and Falke. The jail is filled with a happy company, rejoicing at the reconciliation of Eisenstein and Rosalinda.

SAN FRANCISCO OPERA GUILD TALENT BANK

presents

DR. MIRACLE

Silvio, a handsome young army captain, is in love with Lauretta, the daughter of the mayor. The large, grumpy mayor believes that all soldiers are mean and do not make good husbands for young ladies. So the mayor does everything he can to keep Lauretta from seeing the young soldier, Silvio.

The story begins one early morning, as the mayor and his family are awakened from their sleep by a loud band of musicians outside in the street. Hearing this, the mayor believes that the young soldier, Silvio, has come to secretly see his daughter. When the mayor looks out the window all he sees is a traveling medicine man called "Dr. Miracle" with his followers. This makes the mayor angry, so he goes out to chase the noisy group away. When the mayor returns, he finds Lauretta and her stepmother talking about soldiers. As the mayor returns, he brings with him a newly hired servant, called "Pasquin". For breakfast, Pasquin cooks the mayor and his family an omlette. This omlette, which tastes very badly, is eaten only by the big, fat mayor who would eat anything.

The mayor and his wife, Veronica, leave for a morning walk, and at this time "Pasquin" takes off his disguise and shows himself to Lauretta, as her true lover Silvio, the army captain. When the mayor returns, he finds the two lovers together. Knowing he has been tricked, he throws Silvio out of the house. Shortly thereafter, Veronica brings a note to the mayor which has been left on the front door. The note reads that the bad tasting omlette has been poisoned and that the mayor is going to die.

Suddenly the mayor feels sick and falls into his chair. Just then, the noisy band of Dr. Miracle is heard outside. The mayor sends for the doctor, saying he will give the doctor anything for a cure. The ugly Dr. Miracle enters the house, and when the mayor is not looking shows Lauretta that he is really Silvio, her true love, in another disguise! Dr. Miracle, really Silvio, promises to cure the mayor if he is allowed to marry the mayor's daughter. Lauretta acts as though she dislikes the ugly, old doctor, but the mayor says the doctor can marry his daughter as long as his own life is saved.

To make sure that everything is legal, the doctor asks the mayor to sign a written agreement. After this, the doctor removes his disguise and shows the mayor that he is Silvio, his daughter's lover. To the mayor's surprise, he finds he has given his daughter to Silvio, and the omlette really wasn't poisoned at all. The mayor gives his daughter to the soldier because he knows that he has lost the battle. As the two lovers leave the scene, the mayor realizes that things aren't so bad after all, and they all join in a hoppy song at the end.

WESTERN OPERA THEATRE

presents

Rossini's THE BARBER OF SEVILLE

Herbert Grossman, Musical Director   Byron Ringland, Stage Director

* * * * * * * * * * * * * * * * * * *

Gioacchino Rossini. Rossini created a masterpiece of comic opera with The Barber of Seville. Today, one hundred and fifty years after its first performance, audiences still laugh at its liveliness and gaiety, its sparkle and wonderful melodies.

Many children and young adults have been acquainted with Rossini for longer than they realize. Who has NOT heard the familiar cry of "Heigh! Ho! Silver", followed by Ta-deeum, tadeeum, ta-dee-um-tum-tum as the Lone Ranger comes riding into view? Musical contribution from Rossini's William Tell Overture!!!

Rossini's father was the town trumpeter in Pesaro, Italy. He got into some sort of political trouble and was sent to jail for awhile. During this time, the mother sang in small theatres to earn a living. Before Rossini was fifteen, he held an assortment of jobs - working for a butcher, a blacksmith, and singing in the theatre to earn money for lessons on the harpsichord and cello.

THE STORY

Figaro, the barber, not only cuts hair and gives shaves, but he seems to know about everything and everybody. In addition, he has an extremely good opinion of himself. ...In his own words, "Figaro here, Figaro there, Figaro up, Figaro down".

The scene opens on a square in Seville. Dr. Bartolo's home is situated here, and in his home lives Rosina, for whom the doctor is guardian. One day he hopes to marry her, and so he watches carefully that young men do not have an opportunity to win her affections. Count Almaviva has seen Rosina and has fallen in love with her, but they have never met.

The Count has come to serenade Rosina, so he sends his servant, Fiorella, away. Someone is heard coming toward the square. The Count hides near the house. Figaro enters, playing a guitar and singing a song about himself and his importance. He sees Almaviva, and, since the two know each other, the Count tells Figaro of his love for Rosina. Figaro offers his assistance. From this point on, the plot thickens with disguises and complications. The ending, as is fitting and proper in comic opera, is a hoppy one.

THE OLD MAID AND THE THIEF

Opera in fourteen scenes by Gian Carlo Menotti

Characters in order of appearance

Miss Todd	contralto
Laetitia	soprano
Miss Pinkerton	soprano
Bob	baritone

Into the lives of Miss Todd, a spinster, and her maid Laetitia, there comes a young man named Bob who knocks at their porch door one day asking for a meal.

Because they are both lonely for the company of a man and because Bob is young and charming, he is invited to stay for "a few days" although his visit must be kept a secret so as not to scandalize the neighbors. After his first day with Miss Todd, the inquisitive Miss Pinkerton arrives with the news that a convict accused of murder and rape has escaped from the county jail. Miss Todd and Laetitia then jump to conclusions and act upon them, to Laetitia's ultimate joy and Miss Todd's ultimate sorrow.

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"The Old Maid and The Thief" was originally conceived as a radio broadcast and had its world premiere on NBC in 1939. The first stage performance was given by the Philadelphia Opera Company in 1941.

GIAN CARLO MENOTTI..................a name to remember!

Menotti's early childhood sounds a bit like that of Mozart. He was born to wealthy parents, played the piano at age 4, wrote his own melodies at age 6, composed his first opera at 11, and later wrote for small orchestras.

But Menotti was born in Italy and is living today. He describes his first opera, written at 11 years of age, this way: "Everyone sings and plays all the time and dies in the last act". This is just about the way most of us would have described opera, perhaps!!!..... before we learned any better!

At the age of 17, he came to the United States to study at the Curtis Institute in Philadelphia. This in itself is unique. Most of us think that "to arrive" in opera one must go to Italy! Here is a case where the procedure is reversed. Surprisingly enough, Menotti thinks English the ideal language for opera. He learned it by going to the movies four times a week.

Menotti holds the historic distinction of having written the first TELEVISION OPERA: Amahl and the Night Visitors. This was in 1951. It has become a classic in its own time and is shown annually at Christmas time.

KEY TO MENOTTI'S SUCCESS

. he bridges the gap from the traditional to the modern...from Puccini-like lyricism to avant-garde idioms. (Re-statement: He is an eclectic. That is, one whose music is composed of elements drawn from various sources.)

. his music can be:	romantic or mystic classical or popular lyrical or dissonant impressionist or satircal
. he always maintains	unity of concept consistency of the dramatic or musical viewpoint
. he has a wonderful feeling for theatre, literally:	A MAN OF THE THEATRE writes his own libretti acts as his own stage and casting director is involved in every phase of production

. HE MAKES OPERA A VIBRANT AND PULSATING STAGE EXPERIENCE.

Menotti himself prefers to call his works not operas - but "plays with music" or "musical dramas".

WESTERN OPERA THEATRE

presents

Gian Carlo Menotti's THE MEDIUM

* * * * * * * * *

Characters in order of appearance:

Monica, Madame Flora's daughter	...soprano
Toby, a mute	
Madame Flora (Baba), the medium	...contralto
The clients:	
Mrs. Bogineau	...soprano
Mr. Bogineau	...baritone
Mrs. Nolan	...mezzo-soprano

THE STORY

Flora is a fake medium[1] who carries on fraud seances[2] with the assistance of a mute,[3] Toby, and her daughter, Monica, whom Toby loves . The dramatic power of the story evolves from this situation.

As the curtain opens, Monica and Toby are preparing the weird and shabby parlor of Madame Flora for the evening's seance. Baba (Madame Flora) returns home only to find that the room is not ready. She is furious. Soon the clients arrive and the seance begins. Monica and Toby fake certain effects which the customers believe are their "dead" returning to visit them.

Suddenly Flora feels clammy

DEFINITIONS

[1] medium: a person through whom others seek to communicate with the spirits of the dead.

[2] seance: a meeting of people who seek to communicate with the dead through a medium.

[3] mute: a person who cannot speak.

DESCRIPTION OF THE WORK:

eerie
high-tensioned
melodramatic

HOW THESE EFFECTS ARE CREATED:

uses severe kind of song-speech
dissonant chords (not in harmony)

hands gripping her throat. She screams. This is not part of the planned scheme. What is the explanation? She shrieks out in terror and sends her clients away. She then accuses Toby of playing a trick on her.

When Monica and Toby are once more alone, they play in their own world of make believe. Meanwhile, Baba's terror has led her to excessive drinking. In her drunken stupor she suspects Toby of trying to kill her. She enters the room, accuses Toby, and chases him from the house.

The clients return for another seance. Baba confesses she is a fake, but they do not believe her. Nevertheless, they leave.

As Baba lies in a drunken stupor, Toby comes back to see Monica. He accidently makes a noise and hides behind the puppet stage. The noise awakens Baba. She does not know who is there, and, in her fright, grabs a gun and shoots. Toby is killed. In desperation, Baba tries to believe that she has killed the "ghost" who touched her.

polytonal combinations (several musical keys used at the same time)

BASIC THEME OF STORY:

A fraudulent spiritualist falls victim to her own imagination.

WHAT THE COMPOSER SAYS ABOUT THE MEDIUM:

"Despite its errie setting and gruesome conclusions, THE MEDIUM is actually a play of ideas. It describes the tragedy of a woman caught between two worlds, a world of reality which she cannot wholly comprehend, and a super-natural world in which she cannot believe. Baba, the medium, has no scruples about cheating her clients ...until something happens which she herself has not prepared. This insignificant incident... shatters her self-assurance, and drives her almost insane with rage."

THE MEDIUM PROVES ITS WORTH: Menotti wrote the opera in 1946. The first performance was in 1947 at Columbia University in New York City. The audience did not like it even though it won the critics' praise. Slowly, by word of mouth, reports spread that it was superb theatre. Consequently, each time the programs announced a closing date, there was a sudden box office boom which kept it running. Now THE MEDIUM has become one of the most frequently played American operas with over one thousand performances in the United States.

GIANNI SCHICCHI

(in English)

Comic Opera in one act

Conductors: Richard Woitach and Richard Parrinello

Place: Florence Time: 1299

CHARACTERS

GIANNI SCHICCHI	Baritone
LAURETTA, his daughter	Soprano
Buoso Donati's relatives	
ZITA, his elderly cousin	Contralto
RINUCCIO, her nephew	Tenor
GHERARDO, Buoso's nephew	Tenor
NELLA, Gherardo's wife	Soprano
GHERARDINO, their son, age seven	Alto
BETTO DI SIGNA, Buoso's poor brother-in-law	Bass
SIMONE, Buoso's old cousin	Bass
MARCO, his son	Baritone
LA CIESCA, Marco's wife	Mezzo-soprano
MAESTRO SPINELLOCCIO, a doctor	Bass
SER AMANTIO DI NICOLAO, a notary	Baritone
PINELLINO, a shoemaker	*
GUCCIO, a painter	*

* mute in Western Opera Theater production

THE STORY OF "GIANNI SCHICCHI"

The action takes place in the bedroom of the rich Buoso Donati, who has just died. His numberous relatives are kneeling round the bed, praying and lamenting. Betto has heard a rumour that Buoso has left his whole fortune to a religious order, and the other relatives in horror leave their devotions and can only talk of how to counter this if it be true. Old Simone says that they must first find out whether the will is in the house; if it is in the hands of a lawyer, there is nothing more to be done. A frantic search for the will begins. At last, the young Rinuccio finds the all-important document. They all try to tear it out of his hand, but he first insists that they must consent to his marriage with Lauretta, Gianni Schicchi's daughter. For the sake of the will, the relatives agree. Rinuccio sends little Gherardino to Gianni Schicchi's house to ask him to come at once with his daughter. Meanwhile, the relatives have studied the will and found that, in fact, the whole large inheritance is to go to the religious house. They are all first furious, then deeply depressed, as they cannot see any solution. Rinuccio suggests that perhaps the cunning Gianni Schicchi might have an idea. The relatives at first refuse to have anything to do with him, but Rinuccio warmly defends his beloved Lauretta's father extolling him as worthy successor to Giotto, Arnolfo and the Medici as a great Florentine. Gianni arrives with Lauretta, and is astonished to learn that old Buoso has died and given his relatives such a terrible disappointment. Rinuccio begs him to think of a way out, but only when Lauretta joins all the relatives in imploring him to help does Gianni Schicchi look at the will. Once he has made sure that no one else knows of Buoso's death, he conceives a plan. He orders the men to take the body into an adjoining room and the women to remake the bed. There is a knock at the door; it is the doctor, come to ask after the sick man's condition. On Schicchi's suggestion, the relatives tell the doctor that Buoso is better, and try to keep him out of the room. Buoso's voice is heard from the bed, where Schicchi is lying, imitating him. He assures the doctor that he is much better and only needs rest. The doctor, reassured, goes away. The relatives now begin to understand Schicchi's plan. They all gather round him enthusiastically, each one asking him to give him or her a good share of the inheritance. A notary and two witnesses are sent for so that the new will can be drawn up at once, but Gianni Schicchi first warns the relatives of the terrible punishment which threatens them if this deceit were discovered; the loss of their right hands and banishment. They all join fearfully in a folk-like "exile's song". The notary and two witnesses arrive, and Schicchi, in a plaintive voice, dictates his new will in which he declares all previous wills null and void. The money is to be divided equally among all the relatives, and each of them is also to receive a small country estate. The tensions reaches its climax when he comes to the partition of the most valuable goods, the house in Florence, the mill at Signa and the mule, which they all dream of owning. To everybody's fury the sick man bequeaths these wonderful treasures to his dear friend, Gianni Schicchi. As soon as somebody dares to protest, Schicchi starts singing "Farewell, dear Florence, farewell enchanting city", which at once silences them. When the notary and witnesses have left, the relatives pour down curses on Schicchi and try to take away everything they can lay their hands on. Schicchi furiously chases them out, since the house now belongs to him. Rinuccio and Lauretta are engaged in a tender little love-scene and the sight of them calms the furious man. He then turns to the audience and asks whether the estate could have been better divided. Father Dante certainly would have sent him to hell for this roguish trick, but he thinks that the audience, which has been enjoying itself, will agree that there were extenuating circumstances!

THEATRE

Total project theatre performances - 494
Total number of student participations - 83,093

American Conservatory Theatre - San Francisco

Program	No. of Performances	No. of students Attending	Grades	Date
In White America	12	6,476	8 - 12	March 1969
Nature of Comedy	10	2,023	4 - 6	March 1969
Commedia and Mime	11	1,574	K - 3	April 1969
The Enchantres - Merced Chamber Theatre				
Story Adaptation Hansel and Gretal Impromptu Stories	43	3,866	Pre-Sch-2	Nov. 1966
The Mad Tea Party Draggy the Drowsy Dragon	47	4,800	Pre-Sch-3	Oct. 1967
Goldilocks and Three Bears Draggy the Drowsy Dragon Cassandra, the Apprentice Witch	53	5,870	Pre-Sch-3	Oct. 1968
Livingston Little Theatre				
The Emperor's New Clothes	18	1,325	K - 2	Nov. 1966
The Princess Who Would Not Smile	16	1,500	K - 3	Feb. 1968
San Francisco Players Guild				
Reynard the Fox	20	6,000	4 - 6	April 1968
Katya, the Wonder Girl	16	8,373	4 - 6	Feb. 1969

San Francisco State College Pantomime Theatre

Program	No. of Performances	No. of students Attending	Grade	Date
Mime Presentations	9	1,397	K - 3	April 1967
" " " "	20	1,900	K - 3	Jan. 1968
" " " "	20	1,860	K - 3	March 1968
" " " "	13	4,775	7 - 12	Jan. 1969
" " " "	14	860	Pre-Sch-3	April 1969

White Oaks Theatre - Carmel Valley

Program	No. of Performances	No. of students Attending	Grade	Date
The Wonderment of Gleep	13	1,170	K - 2	May 1966
Rumplestillskin	33	3,380	K - 2	Oct. 1966
A Doctor In Spite of Himself - Moliere	14	5,807	9 - 12	Feb. 1967
Winnie the Pooh	36	3,800	K - 3	Oct. 1967
Well, Here We Are	5	1,690	6 - 8	Oct. 1967
The Romancers	5	1,680	9 - 12	Oct. 1967
The Ogre Collector	24	4,937	K - 3	Oct. 1968

Bob Baker Marionettes

Program	No. of Performances	No. of students Attending	Grade	Date
Marionettes - with sound effects and music on tape	42	8,030	K - 3	April 1969

IN WHITE AMERICA

The following excerpts are freely adapted from a discussion by Nagle Jackson, actor-director at the A.C.T. He is presently the director of Martin Duberman's "In White America".

IN WHITE AMERICA is a documentary drama - telling the process of the Negro in America, and telling it emotionally rather than statistically. Martin Duberman, the author, has taken letters, diaries, government records, and newspaper accounts which contain very strong and dramatic episodes which happen to be factual. Duberman allows the records to speak for themselves: he has avoided any embellishment by his own creative writing. The only part of IN WHITE AMERICA which Duberman himself wrote are a few narrative sentences, between documents, to get us from one section to the next.

We have used a great amount of music, not the musical score which Duberman originally included the work, but our own score composed by Gil Turner, a folk musician. He compiled this music from having been in Birmingham at the time of the first riots, and also from having played IN WHITE AMERICA through the Deep South. The result is a really current and exciting musical score, sung by the members of the cast and accompanied by an instrumentalist who sits on one side of the stage. The music ranges from old slave spirituals through a modern song called "Bouregeois Blues", written about the housing problems in Washington, D.C. At the start, the cast enters singing "Woke up this Morning with my Mind on Freedom", sort of a theme song of the production. The cast comes down and addresses the audience, giving a few opening thesis statements, then the narrator quickly leads us right into the action.

The series of incidents and documents are presented, roughly speaking, in chronological order, but are put together not with the historian's sense of logic. First there is a statement by a ship's doctor about the conditions aboard the slave ships. Then, demonstrating that slavery was not totally accepted, we see a Quaker lady attempting to get a petition to the Congress to abolish slavery. A statement by Thomas Jefferson will surprise many, because he comes to the conclusion through logical deduction, he says, that the blacks are inferior to the whites in both body and mind. This is not to say that Jefferson was a bigot: rather, it shows the trend of the 18th Century thinking in the American aristocracy. Many of the incidents are not in history books: for instance, the slave rebellions, a shocking account from the Second World War about white American GI's shooting on black American GI's and a fascinating interview with Woodrow Wilson as he shows himself to be less than a liberal. The conflict in philosophy between Booker T. Washington and W.E.B. Du Bois at the turn of the century is shown very clearly. It's exactly the same conflict which is going on today in the black community between the proponents of radical action and those of restraint. There are also sections on the Civil War and Reconstruction and we work our way right up through Martin Luther King. IN WHITE AMERICA tries to show the whole broad spectrum, letting each person pick what he wants from it. We end with "We are Soldiers in the Army", with the whole cast singing in a really exultant fashion.

The production is completely mobile. All we use are seven small stools, which we bring, and a small table of any kind, which is the only prop we need from the school. We can work anywhere, on a stage, in a lecture hall, or in a basketball gym. Costumes are simply contemporary modern dress, and are relatively neutral because each actor plays many parts.

Suggested Activities Before Attending the Program

1. Adapt the program notes to the age level of your group.

2. History classes: Begin by listing the areas of Negro History covered in textbooks, and then look at this list and see what gaps appear. Try to locate, through other sources, information to fill these gaps.

3. English classes:

(1) "Negro impatience can be readily understood but defiance breeds doubt and riots breed hatred". (This statement is from the play). Write your reactions to this statement.

(2) "The American Negro has been waiting for voluntary action since 1876. If the Thirteen Colonies had waited for voluntary action, this land today would be part of the British Commonwealth". (Also from the play). Do you agree or disagree?

4. Drama classes: Read works by contemporary negro playwrights such as James Baldwin, Lorraine Hansberry, LeRoi Jones, Langston Hughes, Ed Bullins. Do these writers present an accurate and complete picture of the current racial scene in the USA?

Suggested Activities After Attending the Program

Discuss other pertinent statements presented in the drama in the same manner as those discussed prior to the performance.

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MATERIALS: (to supplement performance)

BOOKS:

James Baldwin, GOING TO MEET THE MAN
James Baldwin, THE FIRE NEXT TIME
James Baldwin, NOBODY KNOWS MY NAME
James Baldwin, NOTES OF A NATIVE SON
Simeon Booker, BLACK MAN IN AMERICA
William Brink and Louis Harris, THE NEGRO REVOLUTION IN AMERICA
Stokeley Carmichael and Charles V. Hamilton, BLACK POWER
Martin Luther King, Jr., STRIDE TOWARD FREEDOM
Martin Luther King, Jr., WHERE DO WE GO FROM HERE?
Martin Luther King, Jr., WHY WE CAN'T WAIT
William Styron, THE CONFESSIONS OF NAT TURNER
Booker T. Washington, UP FROM SLAVERY
Richard Wright, BLACK BOY
Richard Wright, WHITE MAN, LISTEN!
Malcolm X, AUTOBIOGRAPHY.

PLAYS:

James Baldwin, THE AMEN CORNER
James Baldwin, BLUES FOR MR. CHARLIE
Lorraine Hansberry, A RAISIN IN THE SUN
Le Roi Jones, THE SLAVE

FILMS: 16mm

Available from Audio-Visual Department, County Schools Office

Americans All	Jh-Sh-C
One People	Sh-C
Picture in Your Mind	Jh-Sh
Freedom Movement: 1877 - today	Sh-C
Out of Slavery - 1619 - 1860	Sh-C

RECORDS:

Available from Audio-Visual Department, County Schools Office

Adventures in Negro History	D-50
Birthday Gift	K-47
Watch That Play Little Man	K-49
We Shall Overcome	A-27
We're In The Same Boat Brother	A-19

THE NATURE OF COMEDY

In the forthcoming production, "The Nature of Comedy", you will see live actors on the stage exploring and explaining what makes people laugh. The program provides a flexible basic structure for the examination of comedy and a format which can be adhered to, but which may change in both direction and emphasis if the audience response warrants this. The actors have been trained in improvisation and in the approach to acting through improvisation, the spontaneous creation of scenic material out of nothing but themselves.

The following excerpts are freely adapted from a discussion by Edward Hastings, Executive Director of the American Conservatory Theatre.

The basic format begins with an improvisation by the actors, either based upon something one of them suggests or upon a suggestion from the audience. The actors will then help the audience to decide what was funny about the scene. Next, the actors briefly analyze other things which are funny, breaking these down into the different kinds of humor -- farce, verbal humor, low comedy, and so forth. These are each demonstrated by a short scene, and depending on which scenes are used, will total three or four. For instance, a straight farce scene might be from CHARLEY'S AUNT, a verbal scene from THE IMPORTANCE OF BEING EARNEST, and then a burlesque, slapstick, knock 'em down, drag 'em out type of scene. Two other excellent scenes are in THE TAMING OF THE SHREW and Inoesco's THE LESSON. THE LESSON, based upon a student-teacher relationship is especially good for a student group because it's very funny, and it's also a situation with which students will immediately identify.

I want to stress the flexibility of the program. THE NATURE OF COMEDY will strive, in each separate performance, to meet as exactly as possible the responses of each particular audience. It will be a professional event and it will have an opening and closing, and it will be professionally mounted. I hesitate, beyond that, to limit the concept by a hard and fast definition.

The viewer should be aware that there is a difference between stage life and real life, and understanding this distinction may make the theatre experience more enjoyable. If someone falls on a banana peel in real life, it is liable to be dangerous, and will not evince laughter until it is realized that there is no real risk. On stage, it must always seem reasonably safe so that the audience knows it is free to laugh.

Suggested Activities Before Attending Program

1. Adapt the program notes to the age level of your group.

2. Ask the following questions: What is the funniest event in your life? What makes it funny?

3. Select a comedian you have seen. Why is he able to make you laugh? What kinds of comedy does he use?

4. Are there different kinds of physical laughter? What kinds of comedy evoke each? Do different people react to the same comic situation in different ways, and if so, why?

5. Select a situation and describe it twice. At first try to emphasize the comic side, then try to emphasize the serious side. What techniques have you used to make your two versions different?

Suggested Activities After Attending the Program

1. Discuss pertinent comic elements which you observed during the performance. How has your understanding of comedy been enhanced?

* * * * * * * * * * *

COMMEDIA AND MIME

IS COMMEDIA RELATED TO COMEDY?

Yes, it is. Both are derived from the Greek word "komos", which means a humerous or funny play. For instance, two of the actors are very good jugglers so the children will most likely see a humerous juggling scene. Always be alert to costumes, masks, gestures, and personalities of the characters which will convey the comic, though often silent elements. Ask the children to choose their favorite commedian (for instance, Red Skelton) or favorite clown and then discuss his comic characteristics.

IS COMMEDIA RELATED TO MIME?

Yes, it is. Humor has always played an important role in Mime performances. These humerous elements can often be detected in the costumes, masks, gestures and facial personalities of the actors. Farcial clowning, dancing, music, and pantomime are all important elements of Commedia. Commedia uses stock characters and universal situations.

IS MIME RELATED TO PANTOMIME?

Yes, it is. Both are derived from the Greek word "mimeisthai", which means to imitate or represent.

Modern MIME is a purely silent art where meanings are conveyed through gesture, movement and expression.

HOW IS MIME DIFFERENT FROM PANTOMIME?

Pantomime to most children means a soundless interpretation of words, probably to a song.

Marcel Marceau, greatest mime, defines the art of MIME this way: It is the art of expressing feelings by attitudes and NOT a means of expressing words through gestures.

When used interchangeably, pantomime usually refers to the performance, and mime to the performer.

HOW CAN THIS BE EXPLAINED TO CHILDREN?

Try to relate it to their own experiences. For example, select an activity song the children know. Have them "pantomime" the words. Then choose an idea to be conveyed. Ask the children to let their bodies express the idea.

During the American Conservatory Theatre's performance, they will actually present situations which the entire audience can do in its seat, making the student more aware of his body and what an action does to his body and to his psyche. For instance, the miming of putting on gloves, or lifting cups different sizes -- a tea cup, a coffee cup, a drinking glass, a loving cup -- actions which can be explained and demonstrated, and attempted by each member of the audience.

The performance will begin with a visual and verbal explanation-demonstration of the variety of ways in which physical movement is used to tell a story, or convey humor, to understand oneself. The actors are trained to respond and encourage response from the audiences, and they intend to use this training to make each performance as meaningful to its audience as possible.

THOUGHTS ABOUT PANTOMIME: (as "points of departure")

- - - Acting is not just speaking lines. It is also expressing what is being said with the body.

- - - Dancing can be pantomime set to music, such as Ballet.

- - - Pantomime is sometimes used when the spoken word is impossible. Example: A traffic officer holds up his hand. The motorist stops.

- - - The pure mime stands alone.

He receives no help from brilliant lines by an author.
He cannot rely on a melody furnished him by a composer.
His body and skill must communicate emotion to the audience.
He uses a minimum of costume, lighting and stage properties.

CLOWNS RELY ON PANTOMIME:

- - - The clown costume came from the vari-colored costume of the Roman mimes. It was originally intended to symbolize rags. This was to indicate that the clown was an impractical fellow who had difficulty getting along in the real world.

IS A MAGICIAN A MIME?

Yes, he is. Houdini once said: "A magician is an actor playing the part of a magician". Magic has often been performed without words, but never without pantomime. This is a difficult form of pantomime. The magician must pantomime one set of actions to convey ideas and emotions different from the set of actions he is actually performing.

TRY IT YOURSELF

What must you do to try it yourself?

- - - Pantomime is physical. The mime must have control of his body. Sports, diet, and gymnastics are important.

- - - Individual actions and gestures must be learned. Later, these are put together to tell a story or evoke an emotion. (As a writer puts words together).

To build this kind of vocabulary, watch how people move in different occupations.

- - - Start by pantomiming a simple action, such as pulling on a rope. Try the real action with a rope. Then imitate by exaggerating. Try to do it as if the rope were being pulled in different ways: easy, hard, very hard.

Notice the difference in body attitude. What happens to the feet? When puling easily, the feet can be close together. With greater effort, leg opposite direction of pull must be extended, and the knee toward the direction of pull must be flexed. Attitude of shoulders is different when pulling hard than when pulling easily.

--- Some standard gestures include:

finger to lips for silence
use a silent pause
hand to forehead to express sorrow

Suggested Classroom Activities Before Attending Performance

1. Select an everyday even (tying your shoe, combing your hair, drinking water with ice cubes in it) and describe all the actions necessary to complete the task.

2. Select a single action (lifting something from the floor to a table, sitting down a chair, climbing stairs) and do it very slowly. Try to feel which muscles you use, and sense the reactions your body has.

3. Select an emotion and describe it using only your body. Let other students try to identify which emotion you have chosen.

4. See: films selected from list of MATERIALS to observe how ideas may be expressed through various means and mediums.

Suggested Classroom Activities After Attending Performance

1. Discuss the performance: what did students observe about--
   ... bodily movements and gestures
   ... costumes
   ... make-up
   ... facial expression

2. Plan and execute individual or group pantomimes.
   ... use ideas from the "Try it Yourself" and "Suggested Classroom Activities Section".

3. Use films, art prints, and reference books to increase appreciation of the art of mime.

INTRODUCING

THE ENCHANTRES

as they present

THE MAD TEA PARTY from Alice in Wonderland . . . . Chamber Theatre

DRAGGY, THE DROWSY DRAGON by Jodie Bowen . . . . A Playlet

IMPROMPTU STYLE: Selected . . . . Commedia dell 'Arte

Characteristics of the three forms of presentation:

CHAMBER THEATRE	. . . A piece of children's literature is dramatized
	. . . The spoken word is exactly as written
	. . . The narrator is actually a part of the scene
PLAYLET	. . . A fairy tale is presented
	. . . Complete with costumes, props, etc.
IMPROMPTU STYLE	. . . Inherited from years ago (the Commedia dell 'Arte)
	. . . A story is selected
	. . . Dialogue is made up on the spot (impromptu)
	. . . No costumes, props, or scenery will be used

PURPOSES AND RESULTS OF CHILDREN'S THEATRE

The major purpose: to provide true theatre experience.

To do so, a children's theatre production must . . .

. . be within range of understanding
. . be directed toward characteristic reaction patterns

Results expected: provides child with basis for future thought and action.

This will occur if the production helps children to gain insight into their own actions through a vicarious involvement in dramatic event and identification with characters living it.

VALUES TO READING PROGRAM (found in reading plays)

. . Children delight in dramatization - adds interest
. . Enriches imagery in reading fiction
. . Provides disciplines not found in other types of reading
. . Enhances: Comprehension
Vocabulary development
Phase reading
Expression
. . Inproves speech skills
. . Adds personal and social values to child's development

CRITERIA OF GOOD THEATRE

. . Artistic and communicative relationship inseparably binds playwright, director, designer, actors, audience.

. . Firm, studied direction by an imaginative artist needed to assure true theatre experience for child audience.

. . A fine theatre experience will be assured if the performance has convincing and genuine characters working as an ensemble in a situation which arouses empathic involvement.

. . Formal theatre must be characterized by especially high technical standards.

Suggested Activities Before Attending the Performance:

1. Use as many of the supplementary materials as possible

2. Discover what children in your class have been to a live performance ...Where was it? What was it about? ...Were there costumes? Scenery?

3. Discuss qualities of a good play

4. Discuss how a play is different from a story. Example: The story TELLS: the play SHOWS

5. Discuss characteristics of behavior at a performance when you are a part of an audience

Example: If the play is funny, you laugh more with others. You share the
feelings of others. Join in.
Good manners. What are they?

6. Discuss what a good story does

Example: Describe events so that they seem natural
Characters seem to be real people doing real things
Makes listeners care about what happens to story people

7. Discuss what a good story has

Example: A Beginning (introduces who, when, where and arouses curiosity)
A Body (series of happenings to "who")
A Climax (brings a crisis in "who's affairs; solves the problem)
An End (comes quickly; tells what happened to "who"

Suggested Activities After Attending the Performance

1. Review qualities of a good play. Did the performance have these qualities?

2. What was different about the performance from what you expected? Discuss reactions to performance.

3. Select a story (or write one) and "play" it. Present it for another class or parents.

4. Art Activities: Describe the plays artistically -either story or character (individual expression). Build a mural telling one of the stories (group expression).

5. Language Arts and Music Correlation: Select a favorite song tune -discover:

rhythm meter phrases etc.
Write words relating to the play -must fit rhythmically.
Phrase-wise the tune selected.
Write, rehearse, perform a play - incorporate the original song
in presentation.

6. Read plays aloud in class. Discuss ways in which attending performance helped the class to read plays more meaningfully.

MATERIAL: (to supplement performance)

FILM: 16mm Available from Merced County Schools Audio-Visual Department.

- ABC of Puppet Making, Part I
- ABC of Puppet Making, Part II
- Anatole
- Cinderella
- Cracker
- Dragon's Tears, The
- Emperor's Nightingale, The
- Fish and the Fisherman, The
- Grasshopper and the Ant. The
- Golden Fish, The
- Hansel and Gretel
- Little Giraffe, The
- Little Magic Horse, The
- Madeline's Rescue
- Magic Horse, The
- Many Moons
- Palle Alone in the World
- Peter and the Wolf
- Princes of Patchin Place
- Scrap of Paper and Piece of String
- Secret Way, The
- Sleeping Beauty
- Snowy Day, The
- Steadfast Tin Soldier
- Tale of Custard the Dragon, The
- Thumbelina
- Town Musicians, The
- Toymaker, The
- The Magic Fiddle
- The Princes in the Tower
- Sebastian the Scatterbrain
- The Little Chimney Sweep
- Jack and the Beanstalk
- The Frog Prince
- The Three Wishes
- Hercules
- Lentil
- The Red Carpet

BOOKS: Available from Merced County Free Library

792.92	Bailey. The ABC's of Play Producing
792.92	Boyle. Theatre Production and Direction
792	Jones. Theatre in the Round

Children's division:

792	Berk. How to Have a Show
x792	Berk. The First Book of Stage Costume and Make-up
x792	Samachson. Let's Meet the Theater
x792	Hutchinson. A Child's Book of the Theatre

Recommended as an excellent choice for the teachers' library

Siks, Geraldine Brain. Creative Dramatics, An Art for Children.
Publ. Harper & Row, N.Y., 1958
(This is a complete guide to creative dramatics)

Davis, Jed and Watkins, Mary. Children's Theater
Publ., Harpers & Bros., N.Y., 1960
(Reference book. Aimed at those interested in professional children's theatre. Valuable suggestions for play production especially with older children.)

Available from Merced County Schools Library

Alstrom.	Let's Play a Story
Berk, Barbara	The First Book of Stage Costume and Make-Up
Berk, Barbara.	How to Have a Show
Carlson.	The Right Plays for You
Hutchinson.	The Theater
Hirschfeld.	Your Career in Theater

In Professional Library

McCall.	Pioneer Show Folk
Okun.	Let's Listen to a Story
Priestley.	The Wonderful World of the Theater
Samachson.	The Dramatic Story of the Theater
Schuon.	The First Book of Acting

BOOKS OF PLAYS: (Available from Merced County Schools Library)

Bennett, Rowena. Creative Plays and Programs for Holidays. Plays, Inc. 1966

Burack, A.S. A Treasury of Holiday Plays for Teen-Agers. Plays, Inc. 1963

Emberley, Ed. Punch and Judy. Little, Brown & Co., 1965

Fenner, Phyllis, and Hughes, Avah. Entrances and Exits. Dodd, Mead. 1965

Kerman, Gertrude. Plays and Creative Ways with Children. Harvey House. 1961

McCaslin, Nellie. Tall Tales and Tall Men. Macrae Smith Co., Phil. 1956

Miller, Helen Louis. First Plays for Children. Plays, Inc. 1960

Nolan. Round-the-World Plays for Young People. Plays, Inc. 1961

Osborne, Rosalie. Let's Be Somebody. Banks Upshaw and Co., 1955

THE LIVINGSTON LITTLE THEATRE

presents

THE EMPEROR'S NEW CLOTHES

Once upon a time there lived a king who was interested only in clothes. How he looked and what he wore were all he ever thought about. One day two rogues stopped by the palace. They sold the king on the idea that they were exceptionally fine designers and weavers of cloth. They also said that anyone who was unworthy could not see the cloth. He hired them, gave them a room in which to work, and paid richly for the golden and silver threads. This money, of course, was pocketed by the rogues for they had no intention of *really* weaving at the looms. They only pretended to be busy. The king was curious to know what the cloth was like, but because he was afraid he would be unable to see it, he sent one of his most trusted officials. The thieves pretended to be busily at work, asking the official (who could see nothing) to step closer, and describing the patterns in detail, pretending to point out this and that. Naturally, the official, who really was honest, did not want people to think otherwise, so he went to the king and told him how truly gorgeous the cloth was. Finally, the king himself went to try on his new clothes. He was to wear them for a splendid processional. The officials, who did not want him to know they could not see the clothes, pretended to help him dress; the rogues made over his appearance; and the king, trusting these people, was sure that he looked splendid, even though he himself could see no clothes. All the people watching the procession cheered wildly and praised the king's appearance, for they, too, had heard that this cloth was only visible to those who were worthy of seeing it. And, of course, no one wanted anyone else to think *he* was unworthy. Finally, a little child, in its innocence and honesty, said, "But he doesn't have fancy clothes on." The word spread from person to person and on to the king, who, not wanting to admit that he had been fooled, straightened his shoulders and continued in the procession as if he were clothed in magnificent robes.

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THE READ ALOUD SECTION

WHAT DOES IT TAKE TO PLAY A STORY?

Have you guessed the answer?...That's right. It takes a STORY to PLAY a story. Had you ever thought about where stories started?...or who started them?...or how long ago? Actually, stories started wherever and whenever there were people. If that sounds confusing, think of it this way. People and stories have grown up together. Sort of like this......

'Way back in the days before books, television and schools, families and groups of families would gather round the campfire in the evening. Perhaps the men in the group would tell one another of the adventures they had had while hunting or fishing. Often the tales were so interesting that the children listened, and they began to look forward to the "stories". As the children frew up, these stories were told to their children, and so they were passed along from one group to another.

Some people became official "story tellers", traveling around from highway to byway, from palaces to cottages. These story tellers were many things. They were news reporters, teachers, entertainers, and preachers who showed how "right" always won over "wrong". But whatever the story, the story teller made the words come alive to the listener. The listener FELT the story and SAW it in his mind's eye.

All of this was before the invention of printing. When finally the printing press was invented, more and more people could read stories. Today almost everyone reads, but we still hear children saying, "Tell us a story". Do you suppose you could make up a story and play it?

TO:	TEACHERS - grades 4 - 6
FROM:	Catherine Clark, Program Writer "Performing Arts" Project, Title III ESEA
PROGRAM:	San Francisco Players Guild presents "Reynard the Fox"

FORWARD TO THE TEACHERS:

Albert Einstein has said: "It is the supreme art of the teacher to awaken joy in creative expression". It might be added that this kind of joy offers "first aid to a drooping class, an invitation to adventure and learning".[1] Thus the goals of the theatre performances which are a part of the Performing Arts Project are two-fold:

- . . To provide a true theatre experience that cultural horizons may be widened
- . . To help the teacher discover ways in which the "theatre" can be used in the classroom to serve as an education tool

The San Francisco Players Guild is a nonprofit professional touring company which has reached well over three million young people in its eighteen year existence. "Reynard appears in the Guild's production with his traditional companions: Lion, Crow, Bear, Wolf, and Marmot. While each has his own animal look and character, they are so human, so true in the ways of this world that the 'lesson' in all fables speaks out in their adventures".[2]

Program notes which follow include:

1. Description of the work to be performed
2. Background information for teachers
3. Suggested class activities before and after attending the performance

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[1] Allstrom. Let's Play a Story. Publ. Friendship Press, N.Y., 1957

[2] Brochure: from San Francisco Players Guild, San Francisco, California

4. Materials to supplement the performance, including
16mm films records books

LET'S FIND OUT!

ABOUT THAT FOX: REYNARD!

This fellow is a very famous character. He has laughed and fooled his way through the world's stories and poems for over 2,000 years.

Long, long ago men lived amongst wild animals and counted on them for food and clothing and tools. Therefore, the animals were held in high esteem. Their strength was admired, as was their cleverness. In the caves where early man lived, the walls were often decorated with pictures of beasts. Sometimes the animals were even worshipped as gods.

A favorite pastime was story-telling, for these were the days before writing and reading. The characters in the stories were frequently wonderful animal creatures who could talk! From out of these days came Reynard, the Fox.

We can thank the French people for this name. The French word for fox is "renard".

WHY THE FOX IS A FAVORITE CHARACTER

The fox represents the little fellow who relies on his cleverness to get out of bad situations. He DOES commit his share of crimes, but have you noticed against whom? ...That's right! Usually against those who were foolish enough to fall for his tricks, or those who were as bad, if not worse, than he!

WHAT OTHER ANIMALS ARE USUALLY IN PLAYS FROM THE MIDDLE AGES?

REYNARD, the FOX: who shows people that an ounce of wit is worth a ton of brute force

WOLF: the greedy-grabber type who takes advantage of those not as strong as he

BEAR: a boring wind-bag. Yakkity, yakkity, yak!

LION: naturally, the KING! Called "Noble". Often NOT as noble as he pretended to be

THE STORY OF THE PLAY WE WILL SEE:

Place: In a forest grove in France.

Scenes: Spring Summer Autumn Winter

Cast: (in order of appearance)

Reynard............Roy Loney
Lord Wolf..........John Talt
Major Bear.........Dan Barrows
Master Crow........Alice Perry
King Lion..........Emile Waldteufel
Lady Marmot.......Ellen Stewart

Directed by: John Brehner

Produced by: Martha Eliot

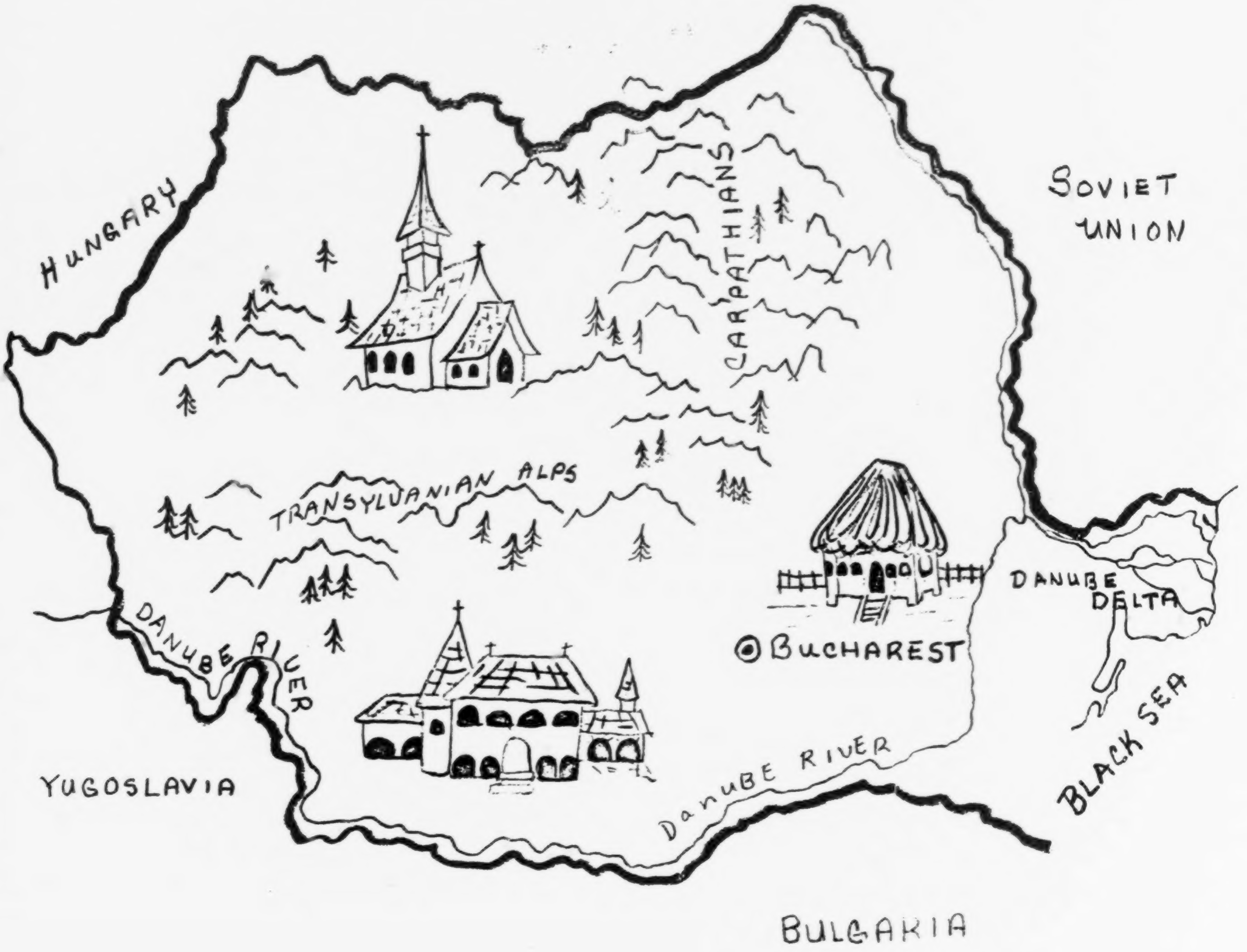
In this play, Reynard is called into court. He had played such terrible tricks on some of his companions that they had become enraged and plotted to have him hanged!

King Lion presides over the court. Reynard defends himself so cleverly that Lion ruled he should be given another chance. Poor King Lion! In his heart he did not really want to lose the fox; secretly, he was quite fond of him. Reynard gives Lion courage and good sense. King Lion's judgment is that the Fox is to be placed on a year's probation. During this time he may have TEN violations of good conduct because after all NO ONE can be perfect. However, any violation after that will bring punishment without mercy.

Wolf and Bear are furious with the ruling. So is Crow, until King Lion orders him to keep a record of Reynard's tricks. This, of course, makes Crow feel very important. The only person who approves the King's ruling is Marmot, Reynard's good friend.

The play you will see is about the funny, exciting year of Reynard's probation and what happened when the year was over. Ryenard couldn't help playing jokes on Bear, Wolf and Crow. THEY couldn't resist trying to finish him off. The Fox outwitted them every time. So, at the end of the year, there was Reynard still alive, still laughing at them! But there, too, was Crow's record -- with a long list of more than ten violations. This meant the end of Reynard. His enemies insisted on a quick end -- by hanging. They put the noose around his neck and Wolf started to pull the rope...It wouldn't be fair to tell what happened next, because Reynard wants to surprise you himself in the play!

RUMANIA


HUNGARY
CARPATHIANS
SOVIET UNION
TRANSYLVANIAN ALPS
DANUBE DELTA
BUCHAREST
DANUBE RIVER
BLACK SEA
YUGOSLAVIA
Danube RIVER
BULGARIA

ABOUT THE COUNTRY

(The following is designed to be read to your class, but you may wish to put it in your own words or add suplementary material. Older students may also like to see exactly where Rumania is in relation to other countries on your classroom map of Europe).

Katya, The Wonder Girl takes place in Rumania, a country on the southwestern border of the Soviet Union. Sometimes the country is called ROMania. This is because almost two thousand years ago, the ROMans conquered the land. Today the people speak a language based on the ancient Roman language called Latin, just a French, Spanish, Italian and English all come from the Latin spoken by early Romans.

At one time or another, Bulgaria, Hungary and Russia controlled parts of the country as have Austria, Turkey and others. It was a long, bloody struggle before the people won independence and named their land Rumania. Believe it or not, this didn't happen until 1859, a little more than 100 years ago!

Today Rumania is a communist country. But its people are proud and independent, and the government tries to run Rumania in its own way without much interference from other communist nations.

SERFS AND BOYARS

(The following is important to a fuller understanding of the play).

At the time of Katya, The Wonder Girl, there were still serfs (slaves) in Rumania. They were ruled by rich landowners called boyars. You will meet a boyar in the play named Petru, the Rumanian name for Peter. He lived in a great manor house like the one you can find on the map. He was expected to settle all arguments between the people in his district, not only the serfs but the independent farmers like Costan in the play. He made all important decisions and arranged the marriages of his serfs. This is why, in the play, Petru says he will find Katya a good husband. Katya and her family were serfs.

In the country where Katya lived, there were just mud roads and no stores or schools. The children of the rich were tutored at home until they were old enough to be sent off to the university in the capital city of Bucharest, which you can find on the map. The rest of the people could not read or write and they knew nothing about the world except their farms and villages. There, they went regularly to a church like the one on the map; they worked long hours and, when they had a little time to enjoy themselves, they gathered together to dance and make music and to tell favorite stories they had learned from their parents and grandparents. These stories often began like this: There once upon a time was and if it wasn't once upon a time, it never was... Katya, The Wonder Girl is such a story -- a folk tale from Rumania made into a play for you.

TEACHER'S OUTLINE

IN-SERVICE TEACHING AID - WHITE OAKS THEATRE

The purpose of the performance is not merely to entertain, but to bring to the student an experience which will broaden his cultural and creative horizons.

Students who have had some preparation before attending the performance will have a better understanding and acceptance of the performance. Also, while enthusiasm is still high, a follow-up program should take place.

The following is merely a skeletal outline of pre-and-post activities. A complete guide to the specific performance follows. At any rate, the outline that is provided for the teacher should serve only as a guide for each teacher's individual creativeness.

Suggested classroom activities Pre-performance

DISCUSS:	Types of stages, difference between stage and TV or movies, definitions of theatre terms, etc. Who is a student's favorite actor and who.
DEMONSTRATE:	Reading and enacting of plays, stories, styles of acting, etc.
OBSERVE:	Rehearsals of plays. Emotional reactions of the students' friends and family. Why are these emotions often seen in theatre?
CREATIVE ACTIVITY:	Individual interpretation of a play. Introduction to new words, starting a theatre scrapbook, etc. Class project could be to build a theatre model.

Suggested classroom activities Post-performance

DISCUSS:	Attitudes toward theatre, and how they have changed since seeing the play.
CREATIVE ACTIVITY:	Designing sets, costumes, new stages. Creative writing, speaking, movement.

TEACHER'S AID

IN-SERVICE TEACHING AID - WHITE OAKS THEATRE

CORRELATE WITH LANGUAGE ARTS:	Letter writing, story, poem, build a glossary of facts and information on theatre.

* * * * * * * * * * * * * * * *

Any and all subjects can be taught when they are motivated through the use of a live theatre experience.

GLOSSARY OF TERMS:

The following general terms may be used in conjunction with theatre discussions, both prior to and following the performance. It will be most effective post-performance, in discussion of how many of these terms the students recognized during the play.

ACT:	A natural division of a play, consisting of one or more scenes.
FLIES:	Space directly above the stage up into which the scenery is placed.
FOURTH WALL:	Name given to the imaginary side of a room toward the audience.
LINES:	Speeches in a play.
MONOLOGUE:	Speech by one player of any length.
PROPS:	(Properties) - All objects, exclusive of scenery that are on the stage. (furniture, books, dishes, etc.)
REPERTORY:	Collection of plays that may be readily performed because of their familiarity to the actors.

SCRIPT:	Typewritten copy of a play.
STAGE:	Temporary or permanent raised platform on which plays are performed.

BIBLIOGRAPHY: The following list of titles may assist the teacher in compiling her own list. Public library catalogue listings under 'Theatre' and 'Children's Theater' will supply a variety of titles.

Golden Age of the Theatre - Mancewiz
The Penguin Dictionary of the Theatre
Creative Dramatics - Geraldine Brain Sicks
Stories to Dramatize - Ruth Sawyer
Way of The Storyteller - Ruth Sawyer

We also suggest checking the availability of recordings or films on theatre, and recorded performances as audio-visual aids, both prior to and following the performance.

SPECIFIC - THE OGRE COLLECTOR

THE OGRE COLLECTOR is a marvelous vehicle for stirring the creative imagination of the K-6 age group. On several levels, the children can be encouraged to express their own feelings toward the production and theatre in general.

PRIOR TO THE PERFORMANCE -

1. As the central character in the play is a pantomime character, the history of the clown figure in theatre may be studied as a key to better understanding of the play. Discussion of clowns in the circus, as opposed to the classic Marcel Marceau pantomime, etc.

2. A discussion of the synopsis of the play. What do the children expect the characters to look like. Possibly correlate with art class.

3. A general discussion of deportment during the performance. Particularly with a child audience unfamiliar with theatre, we have found that they enjoy the play more if they know what is expected of them as an audience.

AFTER THE PERFORMANCE

1. The immediate reaction of the audience following the performance offers a multitude of ideas for expression. Two of the most effective (and appreciated by us) are letters from the students to the teacher, and drawings of the set and characters.

2. Having noted what the audience expected as to the appearance of the characters (costume, makeup) compare these reactions following the play.

3. Correlate the performance with other subjects. In language arts, study plot, stories with a moral (what was the moral of Ogre Collector, etc.). History or social studies lends itself to the history of piracy, the dragon legends, and in this particular case, wild animals and where they are found - the historical source of the ogre ---. As a stimulation for art work, the following may serve as a guide.

   a. Murals telling the story of the play.
   b. Creation of a puppet stage. Puppet plays encourage the child to participate, in that they can transfer the acting to the puppet, rather than draw attention to themselves.
   c. Class play production. Painting scenery, etc. Flats may be constructed from butcher paper, props from cardboard cartons.

WHITE OAKS THEATRE

presents

A DOCTOR IN SPITE OF HIMSELF
by Moliere (1622-1673)

The Play: The story tells how faggot binder Sganarelle becomes a physician in spite of himself. It was written as a short piece to present before another play called "Le Misanthrope". Moliere was poking fun at the doctors of the day who seemed to think that it was better to die according to the rules than to recover contrary to them!

* * * * * * * * * * * * * * * *

The Author: In the day of Louis XIV in France, there was a position in the king's household called "Superintendent of Royal Upholstery". This post was held by Moliere's father. So that Moliere would be prepared to follow in his father's footsteps, he was sent to college for five years where he studied academic courses such as Latin and philosophy. Later he studied law, practiced it, and at last succeeded his father.....as MAKER OF THE KING'S BED, for this was how "Superintendent of Royal Upholstery" translated itself! Finally Moliere signed away his rights to the job by paying 630 livres. With others he formed a new theatrical company, hired a tennis court for a theatre, went bankrupt, and twelve years later secured a hearing and was successful in winning the favor of the court. He became the creator of French comedy and left a collection of comedies unique in Western literature..

Moliere was a victim of tuberculosis...a man who covered his griefs with laughter. Through his comedies, he carried on a war against superstitution and sham. France loves Moliere as England loves Shakespeare.

WINNIE THE POOH

A Synopsis - for grades K - 3

Winnie The Pooh, the A.A. Milne fantasy relates the adventures of a host of lovable animal characters and their companion Christopher Robin. The audience meets such delightful personages as Rabbit, Eeyore, Piglet, Owl, Kanga and Roo, and of course, Pooh, the fat little bear whose fondest desire is to drift through life humming tunes and stopping occasionally for a bite to eat. The series of events that take place when Christopher Robin and Pooh set off on their journey have charmed children and adults all over the world.

WELL, HERE WE ARE

A Synopsis - for grades 6 - 8

WELL, HERE WE ARE, is a delightfully zany original musical, suitable for any grade level. ZIP and WAP, two slapstick comedy characters find the traditional "basket of goodies" and go in search of GRANDMA in order to return it. Grandma in this case is a retired musical comedy star restricted to a wheelchair, and kept virtually a prisoner by her evil NURSE. On the scene appears the HERO, a well-meaning, but bumbling protagonist, who with the help of the pretty MAID, and ZIP and WAP scheme to free GRANDMA from the clutches of the evil NURSE. They all flee to an abandoned theatre, where in a fast-paced finale, they stage a review. GRANDMA performs the musical comedy number that made her a star, HERO and MAID sing a romantic duet, ZIP and WAP present a "song and dance" number, and the NURSE, caught up in the excitement, sees the light of her evil ways. A happy future is insured for all.

THE ROMANCERS
A Synopsis - for grades 9-12

The "path of true love" proves to be a particularly bumpy one for two young lovers in this 18th century play. Written by Edmond Rostand, the author of "Cyrano de Bergerac", THE ROMANCERS tells the story of Sylvette and Percinet, two young people whose love affair is engineered by their respective fathers. The lighthearted mayhem that ensues includes a mock abduction and sword battle, and a multitude of confusing situations, before the lovers are permanently united. In addition to providing the audience with an enjoyable, comical story, Rostand's ROMANCERS makes interesting comments on the parent-child relationship, and the age-old problems of young love.

THE OGRE COLLECTOR
written and directed by Gale Peterson

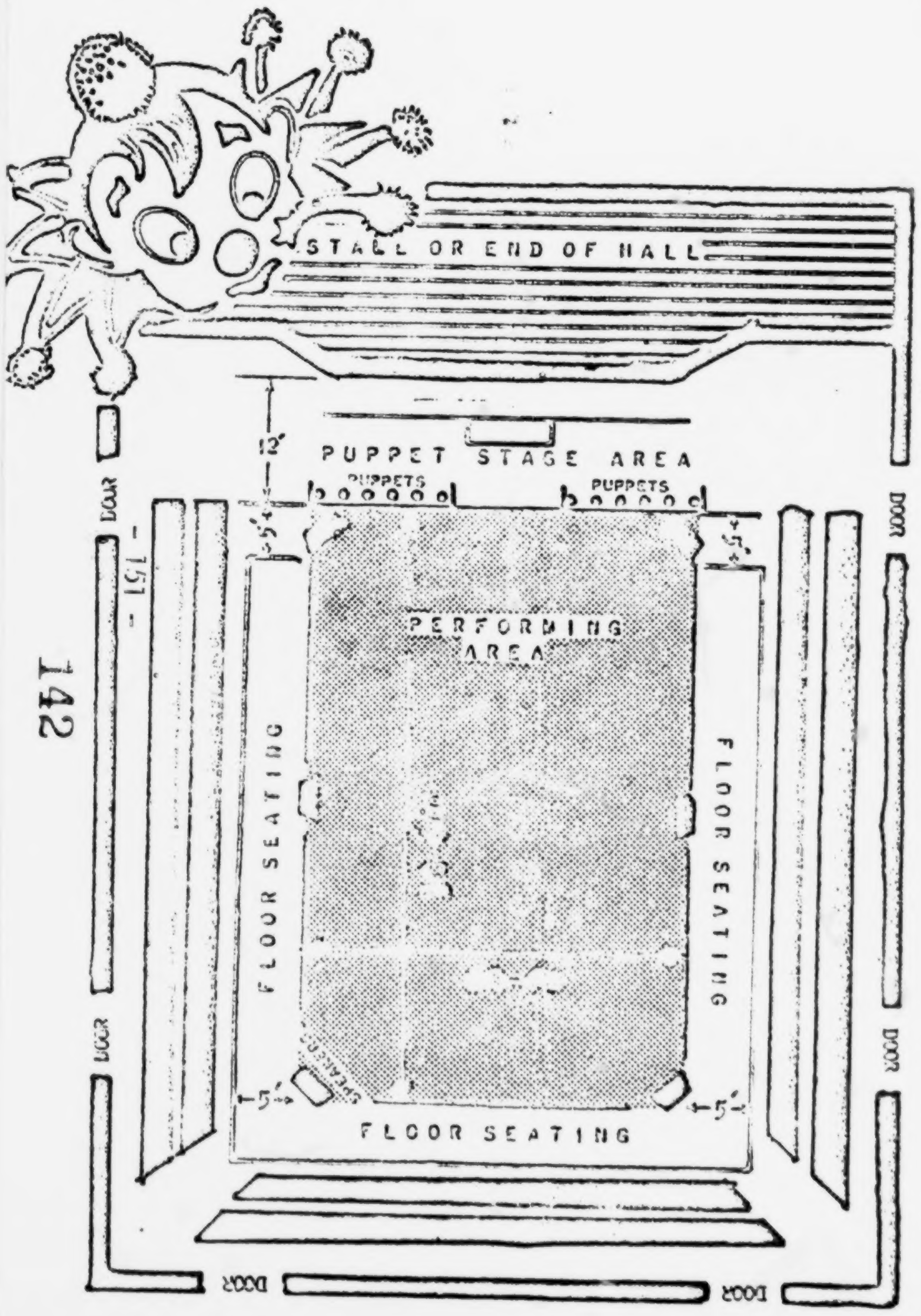
THE OGRE COLLECTOR

This charming story centers around Franklin, the misunderstood ogre. Gleep, our pantomime hero, and his friends attempt to help Franklin as he flees from the evil "ogre collector". Offering a basic lesson in communication, and its importance, this production is fast-paced as well as heartwarming.

MARIONETTES

A puppet is an inanimate figure that is made to move by human effort before an audience. There are various kinds of puppets, and the ones that are carefully balanced and manipulated by strings are called marionettes. The marionette may be made of wood, metal or plastic sculptured in the round and jointed in fifteen or sixteen places. Marionettes can be made to follow the human form more accurately than glove-puppets, but they still retain some of the extravagance and exaggeration of Mr. Punch. The heads and hands need to be a little larger than life-size and the legs slightly shortened to give a closer semblance to reality than exact imitation. Puppetry seems always to have had its beginning in religious ceremony. It was used as a means of communication and to influence people.

The early church, while it frowned on the vulgarity of live actors, was fully aware of the educational value of the theatre and the arts. In order to have one without the other, it welcomed the puppet. And despite occasional grumbling in high places, puppetry became an integral part of medieval religious drama. Some plays were exclusive for the Marionettes. The story of the Nativity was played by puppets before it was ever entrusted to human beings; in fact, somewhere along the line the wooden actors became so closely associated with the Nativity as to acquire the name of Marionettes, or "Little Marys".


STALL OR END OF HALL
12'
PUPPET STAGE AREA
PUPPETS
PUPPETS
5'
5'
PERFORMING AREA
FLOOR SEATING
FLOOR SEATING
FLOOR SEATING
SPEAKER
5'
5'
DOOR
DOOR
DOOR
DOOR
DOOR
DOOR

“THEATRE IN THE ROUN

SUGGESTED SEATING.....

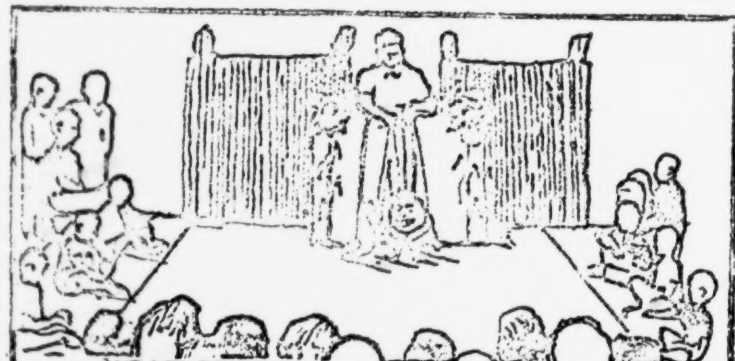
THIS SEATING CHART IS FOR YOUR ASSISTANCE IN ARRANGING HALL, ROOM, GYM, ETC. BASED ON THE SIZE OF THE HALL AND THE NUMBER TO ATTEND THE SHOW, THE DIMENSIONS ARE RELATIVE, BUT NOT ABSOLUTE.

WE PREFER THE BOYS AND GIRLS BE SEATED ON THE FLOOR IN 1 TO 3 ROWS. CHAIRS SHOULD BE ARRANGED IN ROWS BEHIND THE CHILDREN. IT IS BEST TO STAGGER THE ROWS OF CHAIRS ALLOWING VIEWING BETWEEN THE SHOULDERS.

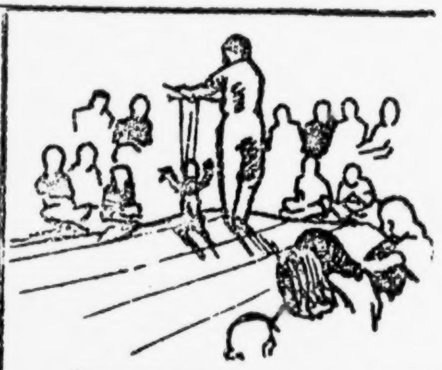
ALL ACTION TAKES PLACE ON FLOOR LEVEL. THERE IS NO RAISED AREA USED FOR THE PERFORMANCE.

SHOULD THERE BE ANY FURTHER QUESTIONS, PLEASE CALL US.

BOB BAKER MARIONETTES



AUDIENCE FACES INTO THREE SIDES OF THE PERFORMING AREA, VIEWING THE PUPPETEER WORKING.



PUPPETEER WORKING IN TH PERFORMING AREA.

VOCAL MUSIC

Total project vocal music performances - 133
Total number of student participations - 20,130

Program	No. of performances	No. of students Attending	Grade	Date
Fresno State College				
A Cappella Choir	8	3,510	7 - 12	April 1967
A Cappella Choir	5	3,300	4 - 12	April 1968
Folk Singing				
James Jacobs	21	1,700	Pre-Sch-4	March 1968
Barry Olivier	30	3,500	Pre-Sch-3	Feb. 1968
Soprano				
N. Zimmerman	57	5,020	Pre-Sch-4	Feb. - March 1967
Young Audiences, Inc.				
Musical Arts Opera Ensemble	12	3,100	4 - 6	Jan. 1967

THE MEANING AND DERIVATION OF A CAPPELLA

The Story:	Information:
Once there was a man who shared his coat with a beggar.	This was the Bishop of Tours, later called St. Martin.
A cloak was called "cappa"	The diminutive is: "a cappella"
The cloak which the Bishop of Tours had shared with the beggar was preserved in a sanctuary.	The sanctuary came to be dubbed CAPPELLA because of the cloak.
In the Vatican is the Sistine Chapel (Cappella).	
Unaccompanied singing provided the music there	Instrumentalists were never used in the Sistine Chapel
Thus: unaccompanied singing took place in the cappella.	And so: unaccompanied singing became known as a cappella singing.
Because of this derivation it becomes a truth that the man (St. Martin) who shared his cloak (cappella) with a beggar has shared it with not just one, but many "beggars"...the great audience which through the centuries has hungered for fine choral a cappella music.[1]	

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[1] Scholes. Oxford Companion to Music

FOLK SINGING

THE READ ALOUD SECTION

(Note: The following excerpts are from The Swapping Song Book by Jean Ritchie. This is available in the Merced County Schools Library).

Advice from Jean Ritchie to those who sing folk songs:

"I wish that, when you sing these songs, you won't feel bound to sing every note as you see it in the book. It is almost impossible to capture a folk-tune on a piece of paper, with all the little variations that the individual singer puts into the tune each time he sings it. It is impossible, too, to put every word under the right note, or to write notes for every word. Whenever you find a line that has too many words in it for the given music, you just use your own feeling about it and fit them in as it seems best to you. You will find that all the extra words will fall very naturally into place, and you will be singing the song YOUR way, which is what all true folk singers do.

Feel free with these songs, have fun with them. I don't mean that you should consciously change the tune; rather that your voice should give it your own interpretation. However, don't try to dramatize or "put over" these songs when you sing them. Folk songs are straightforward and simple, and they have their greatest charm when they are sung just that way".

Suggested Classroom Activities Before the Program

1. Use Program Notes and materials as listed.

2. Find folk songs in state music series. Discover how many the children already know...Which are the favorites? Why? Are these American folk songs: What other countries?

3. Discuss differences and similarities between our folk songs and those of other countries.
   What instruments could be used for accompaniment? Why?
   What are the rhyming patterns in the different songs?

Suggested Classroom Activities After the Program

1. Motivate class reactions to the program.
   Did the songs tell stories? Describe things or places?
   What was the mood of particular songs?
   Was there any one song you enjoyed more than others? If so, Why?
2. Language arts:
   Discuss word usages common to folk songs and different from what we learn.
   Experiment with "making up" a folk song. What should it be about? (Everyday experience? Travel? etc.) Should the tune be planned and written down?

3. Use additional Audio-Visual Materials.

BOOKS Books listed below offer information and songs to enlarge upon the areas briefly mentioned above. These are available from the Merced County Schools Library.

Kelly, John M.	Folk Music Festival in Hawaii
Landeck	Echoes of Africa in Folk Songs of the Americas
Landeck	More Songs to Grow On
Lomax, John and Alan	Folk Song U.S.A.
McLaughlin	Folk Songs of Africa
Myrus	Ballads, Blues, and the Big Beat
Ritchie	The Swapping Song Book

Seeger	American Folk Songs for Children
Siegmeister	Work and Sing
Sorenson	Springtime in Sweden
White-Akiyama	Children's Songs from Japan

WHO IS MRS. ZIMMERMAN?

Mrs. Zimmerman graduated from Atwater High School and now lives in Merced with her family of four children, ages 3, 2, 1, and 2 months.

As a child, she was encouraged to study piano, violin, and viola. By age fourteen, she began to emphasize vocal activities and was cast in the first lead roles in local productions of The Fortune Teller and Naughty Marietta.

During the time she was enrolled at the University of Pacific and Stockton College in Stockton, California, she sang the lead in Offenbach's Les Contes D'Hoffman. Mrs. Zimmerman was a winner of the Youth Auditions sponsored by the Merced Symphony Orchestra, and as such, appeared with the orchestra in concert. She is a regular member of the St. Lukes Episcopal Choir. One of her newest ventures is in the role of composer.

WHAT WILL MRS. ZIMMERMAN SING FOR US?

Mrs. Zimmerman has two basic programs from which she will make her selections.

I
WHISTLE A HAPPY TUNE (from The King and I)
Di Tole Smar (Verdi's Il Travatore)
OVER THE RAINBOW
THE LILAC TREE
ALLELUIA...Mozart
AVE MARIA
Piano Solo

DO, RE, MI (from The Sound of Music)
SUPERCALAFRAGOLISTICEXPIALIDOSHIS (from Mary Poppins)

II
GETTING TO KNOW YOU (from The King and I)
ITALIAN STREET SONG (from Naughty Marietta)
CARE SELVE...Handel
DEBORAH...Bone, Fenton
HEAR YE ISRAEL (from Mendelssohn's Elijah)
WHEN LOVE IS KIND
Piano Solo
DO, RE, MI
SUPERCALIFRAGILISTICEXPIALIDOSHIS

Others:
SUMMERTIME (from Porgy and Bess)
SI MI CHIAMANO MIMI (Puccini's La Boheme)
REJOICE GREATLY (Handel's Messiah)
I WAITED FOR THE LORD...Mendelssohn
A SPOONFUL OF SUGAR (from Mary Poppins)

WHAT IS A "SOPRANO" VOICE?

Voices are classified according to ...range
...quality

There are four general classifications ...SOPRANO
ALTO
TENOR
BASS

SOPRANO is the name given to the highest of these.

WHAT CAUSES PEOPLE TO MAKE SOUND?

The vocal cords.

These are two small bands of tissue stretched across the voice box (larynx)

One band stretches on each side of the windpipe opening.

Muscles in the throat tighten and loosen the chords.

...The cords relax when we breathe.
...To speak the cords are pulled by the muscles.
...Then air is driven into the voice box from the lungs.
...The tight vocal cords are stretched and moved by the air.

WHAT MAKES THE SOUNDS HIGH OR LOW?

The more tightly the cords are stretched, the higher the sound.

The pitch of the voice is determined by the size of the voice box.

HERE IS A POEM TO SHOW HOW WE EXPRESS JOY FOR EACH NEW DAY:

"I wake in the morning early
And always, the very first thing,
I poke out my head and I sit up in bed
And I sing and I sing and I sing."

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Suggested Activities Before Attending the Program

1. Play a recording from list under Materials.
2. Observe reactions to the sound of solo voice singing.
3. Discuss reactions. Relate to information about the voice.
4. Encourage research into the area of singing.
    ...Define singing
    ...How does the voice produce a tone?
    ...What are the vocal cords?
    ...What sets up the vibrations?
    ...How is a good tone produced?

...What is meant by good diction?
...What is meant by good intonation?
...What comes first -- the music or the words?
(in composition of a song)

5. Try setting new words to familiar tune (create the words).

6. Use materials under Materials.

Suggested Activities After Attending the Program

1. Discuss:
   ...observations about voice quality and production
   What adjectives could describe the 'kind' of voice?
   Could you see Mrs. Zimmerman take a breath?
   What made the words understandable?
   How did facial expressions help you to catch the mood of the song?

MUSICAL ARTS OPERA ENSEMBLE

Maestro Nino Comel, Director and Accompanist

Yvonne Cadwallader . . . . Soprano	Allan Price . . . . Baritone
Florence Bieman . . . . . Mezzo-Soprano	

1) Explanation and demonstration of range of human voice. Each artist sings a brief aria characteristic of his or her range.

2) Emphasis on the study of languages and learning to play an instrument. Comparison of the human voice with instruments of the orchestra (in question and answer form). Demonstration of the different types of opera: serious, comic.

3) A scene from an opera is performed, where diction and acting are stressed.

4) Question and answer period.

5) The program is closed with one or more trios of entertaining character and fast moving action:

Delibes	Bells Song - "Lakme"
Bizet	Seguidilla - "Carmen"
Mozart	Serenade - "Don Giovanni"
Bellini	Duet: Mira, Norma - "Norma"
Rossini	Duet: Figaro - Rosina, "Barber of Seville"

EVALUATION REPORT

EVALUATION OF THE MERCED COUNTY SCHOOL
PERFORMING ARTS PROJECT

In the report on Widening Cultural Horizons through the Performing Arts for 1968, the evaluation team stressed the benefits to the instructional program as reflected in the teacher-administrator experience. In addition, the team, by visit and personal observation involving discussion with pupils, teachers, and administrators, coupled with attendance at performances and in class observation of teacher, pupil interaction made positive determinations as to the value of the project in the schools. The reaction was overwhelmingly positive.[1]

During this past year, Fall 1968 and Spring 1969, similar visits, observations both of performance and class activity, as well as organizational phases of the program were conducted and impressions recorded.

The administration of the program has not only maintained a high degree of vision and imagination in the continuing experiences involving the arts, but has maintained an unusual level of efficiency in use of groups, in use of school time, in materials for pre- and post-class discussion, and in getting students to and from performances.

New experiences were introduced this year, some of which to certain individuals may seem controversial. The introduction of In White America, which reflects aspects of one of the social problems our nation is currently involved in understanding and hopefully solving, is a case in point. It seems to us that it is most important for all segments of our society to be

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[1] See Evaluation of the Merced County Schools Project, Attachment 1, 1968 Report

aware of the emotional and intellectual factors inherent. The urban problem will become the problem of all cities, whatever their size. Therefore, it is important that the arts be used to reflect what can become relevant and meaningful in pre- and post-performance discussion. To know is to be free. We will solve our problems as a nation, not in segments.

Some concern of a very minor nature was expressed about language use in performance. We feel again that the school must not reflect isolation from what the pupil accepts without concern every day through other media. It again gives an opportunity for the development of a well grounded sense of values which reflect an understanding of the current scene and an application of an improved value scale. A rigid and nervous concern will precipitate a response which does not allow for establishing acceptable limits. It would be our impression that the introduction, through a performance, of an opportunity to discuss the propriety of all phases of what television, newspapers, and other media project as our "culture" would give an excellent teaching opportunity because the reasonable limit has been reflected in the performance and the extreme is open to question by virtue of the use of the reasonable. The discussions that follow can be rich in developing a clear and helpful set of value criteria.

The above comments are made in some detail, not because this represented a strong position, or a major view, but because it was the single new element of negative reaction by a few teachers and administrators in reference to two performances out of all presented and with respect to two minor items in them.

The evaluation team this year concentrated on the pupil response to the program experience exclusively in the instruments used. Included during the visits were observation evaluations which included administration, teaching, and the effect in action of programs as the young people were seeing and hearing them.

It was most apparent during the observations that the pupil sense of what a live performance was to be, the level of expectation which did not exist before in the same degree, the capacity for functioning as an audience in a group and maintaining intense interest and empathic identification, has clearly increased. These cultural opportunities, unknown to these young people three years ago, were now becoming -- for those exposed during this period -- an event of meaning and enjoyment. They knew what to expect, they knew how to receive it, and they knew how to participate. These elements achieved alone would be worth all that has been expended in funds, time, and energy. But much more than these factors is reflected in the evaluation of the program over the years and including this year.

Two instruments were applied this year. One was to assess the impact of the Performing Arts Program on the knowledge of the students who were involved. The second instrument was to get some attitudinal and motivational indications.

In the first instrument designed to assess the impact on the knowledge of the students, the research issue was essentially the following: Do the students of Merced County who were involved in the Performing Arts Program possess more information about dance, theater, music, and the like than comparable students who were not involved in the Program?

To this end a questionnaire was devised to test factual knowledge in the areas of music, dance, and drama. This questionnaire was developed largely on the basis of library research and interviews with people in the field of music education, dance, and children's theater. Several preliminary samples of children were tested for the purpose of refining the questionnaire by improving those questions which contained confusing wording or eliminating questions which did not provide an adequate range of response. The final questionnaire contained fifteen multiple choice items and twenty-four true-false items. Brevity was considered to be important so as not to impose too much upon the time of teachers or the attention of students.

The final sample contained one-hundred and fourteen (114) sixth graders from Merced County, forty-six (46) sixth graders from Madera County, and fifty-one (51) sixth graders from Stanislaus County. The latter two samples are combined in the table presented below. An effort was made to match the communities from which the sixth graders were selected, on the basis of socio-economic level and ethnic mixture.

The following table shows the percentage of correct responses to each question for both groups.

GROUP A -- Merced County children with Performing Arts Program (N = 114)

GROUP B -- Children from adjoining counties without Program (N = 97)

*	significant at 12% level
**	significant at 5% level
***	significant at 1% level
****	significant at .001% level

Multiple choice items:

1. Ballet began in
   A. Italy
   B. China — A B
   C. Mexico — 78% 70%

2. The stage manager is important because
   A. he watches the audience to see if they are enjoying themselves
   B. he arranges and moves scenery — A B
   C. he designs costumes — 68% 66%

3. The person who makes up dance steps is called the
   A. producer
   B. stage manager — A B
   C. choreographer — 70% 57%

4. Women ballet dancers dance on toe shoes
   A. to make them taller
   B. to give an impression of lightness — A B
   C. because it is more difficult — 89% 76%

5. The dances of the American Indians are
   A. part of their religious observances
   B. mostly hollering and jumping — A B
   C. mainly to attract tourists — 58% 60%

6. A woman opera singer can sing music written for
   A. bass
   B. tenor — A B
   C. soprano — 76% 62% *

7. Johann Strauss is famous for
   A. writing waltzes in the Viennese style
   B. bringing English actors to America — A B
   C. playing the clarinet — 62% 51%

8. A farce is a play
   A. with a moral lesson
   B. with a sad ending — A B
   C. with exaggerated actions and silly situations — 40% 40%

9. A requinto is
   A. a drum
   B. a small guitar — A B
   C. a singer with a high voice — 55% 43%

10. A concert band is different from an orchestra because
    A. it plays louder
    B. it has no stringed instruments — A B
    C. it has drums — 67% 62%

		A	B	
11.	The following is a percussion instrument: A. bass drum B. trombone C. clarinet	62%	44%	***
12.	The conductor A. writes music B. introduces the musicians C. helps the musicians play together	78%	70%	
13.	A chamber ensemble is A. the same as a quartet B. a small group of musicians who play on a small stage C. nothing but stringed instruments	51%	31%	****
14.	Spirituals are A. ancient songs of the Greek people B. an expression of the hope and faith in freedom of Negro slaves C. sung only by preachers	50%	40%	
15.	Spirituals are valuable to art because A. only a few people can sing them B. they remind us of the past C. of their poetry and truthfulness	54%	46%	
	Mean	64%	55%	

True-false items:

		A	B	
1.	Mariachi bands usually play sad music for funerals.	75%	54%	****
2.	All the movements of ballet are based on five positions of the feet and arms.	80%	70%	
3.	A dancer must be as strong as an athlete.	63%	53%	
4.	A dancer does not need to know much about music.	84%	82%	
5.	Opera is not always true to life.	79%	67%	
6.	An opera singer must know something about acting.	81%	74%	
7.	Opera is always serious.	77%	68%	
8.	Pantomime is imitation, while dance is expression.	59%	60%	

		A	B	
9.	Clowns use pantomime	77%	58%	***
10.	The clarinet is a very important instrument in a concert band.	81%	69%	
11.	The cello is a large stringed instrument.	70%	63%	
12.	The trumpet is a woodwind instrument.	76%	61%	*
13.	Old dance tunes became the patterns for the first instrumental music.	79%	72%	
14.	Folk songs are not art.	65%	68%	
15.	Good pitch means being able to keep to the beat of the music.	42%	38%	
16.	The most important instruments in a Mariachi band are trumpet, harp, and piano.	58%	42%	**
17.	The early English word for band was "noise".	57%	49%	
18.	The march Stars and Stripes Forever was composed by Francis Scott Key.	52%	40%	
19.	All brass instruments have the same mouthpiece.	62%	60%	
20.	The oboe is not a stringed instrument.	70%	69%	
21.	Boxers and basketball players can profit from ballet training.	66%	56%	
22.	The dances of American Indians often imitate the movements of animals and birds.	84%	71%	
23.	The movements in ballet dancing are complicated and difficult rather than simple.	79%	68%	
24.	Stage drama gives us a chance to learn about human nature.	61%	54%	
	Mean	70%	61%	

Inspection of the table indicates a distinct trend on almost every question. The students who have attended performances of the Performing Arts Program answer more correctly than the other group. The responses to five questions are significant at the 5% level of significance. Reversals of direction with the students from Stanislaus and Madera Counties answering correctly numbered only three. No reversal is statistically significant. It seems evident that the Performing Arts Program has added to the knowledge of students concerning music, dance, and theater in significant ways.

The questionnaires were administered anonymously, since only groups were being compared. Some students provided their names, however. Where results for boys may be compared with those of girls (where names are available), the trends for the Performing Arts Program students to respond correctly are even more pronounced. The evaluators are of the opinion that the tendency for the Performing Arts Program group to respond correctly is more pronounced as well when students from non-middle class backgrounds are compared. These conclusions cannot be documented statistically, but the evaluators consider that they have considerable validity. Middle class students, particularly girls, have much opportunity to learn about or to participate in drama, music, or dance. Accordingly, the Performing Arts Programs do not influence their store of knowledge so much as is the case for non-middle class students.

A second instrument was administered to get some attitudinal and motivational indications. Some very interesting and important factors were reflected in the response to this instrument:

1) The retention factor in terms of the specific performances was very high. About 25% had a period of a year elapse since the experience in several of the performances and yet they were able to remember and identify the performance and its effect. The validation of question one is in the consistency of response to the effect of the performances under the sections involving attitude and motivation factors (2 through 9, exclusive of 4).

The results show that ballet, opera, and the plays were outstanding in their appeal and effect. The other experiences rated high but these experiences clearly were most effective. This would, in our opinion, be contrary to any pre-casting of thought about the programs. At the inception of the project there was expressed concern by some teachers and administrators regarding these programs in terms of acceptability by their student population. The results of the student reaction would confirm the wisdom of the choices made by the director of the project. In fact, in all categories except solo performance, the Chamber Ensemble, and the mime effort there was a high record of favorable response. The schools tested did not have either the solo performer or the mime performances, except in one class on one occasion. The young people who responded favorably to these two would therefore still represent a good percentage in their group -- about 30%.

2) The second question is directed at student enjoyment of the performances and the percentage of response to the two highest levels of acceptance. The results of 73% very much, 24% fairly much, 3% very little, gives a sharply defined attitude in favor of the programs; 97% in the most favorable brackets. Only 3% of the total in the schools tested answered

"very little". None answered "not at all" when requested to respond to to a complete lack of acceptance or interest.

The sequence of questions from 3 through 15 (excepting one phase of 6) were designed to get both an attitudinal and motivational potential profile.

Comments on Results Under Numbered Headings 3-15

3) The elements which indicate a high degree of immediate response under ballet are, in order, 1) they wanted to talk to their friends about it, 2) they wanted to talk to their parents about it, 3) see more ballet. A significant percentage were motivated to do such things as 1) study dancing, 2) paint the dancers costumes or scenery, 3) learn to move better through dances or sports, 4) write poetry. It should be noted and underscored that only 13 replied they felt like doing nothing, while 64 answered that they had no such feeling. The attitude of the high percentage of positive responses is consistently reflected in the specific attitudinal and motivational interests sections.

4) The experience with the Indian dance presentation which had a high ethnic-folk flavor and which is indigenous and an element with which they have had much more exposure through film and television than, say, ballet or opera, offers an interesting comparison. There were no areas where the motivational responses were as high as under the ballet. The over-all response was much higher in ballet, significantly higher in opera, in the negro choir performance, and the Mexican Mariachi band. The total responses were lower in the symphonic band and the Chamber Ensemble and solo singing performances only. The variation can be accounted for in

some measure by the fact that not all saw the performances in these special instances. It is also clearly consistent with their memory retention of experiences had in the various performances. The three lower in response to the attitudinal-motivational sections were also lower in the experience retention area.

5) The significant factor it appears under 4 is the breadth of their motivational interest with only 17 of 76 having no response. The various possible attitudinal-motivational-behavorial elements are almost equally divided on the positive response. The only single response where the negative outweighs the positive is in learning to sing better and that difference is not great. It is again apparent that the educational experience through the opera had a very strong impact and that the resulting motivational factors were very high.

6) This series was designed to get some further response on what had been learned specifically about these fields in general understanding. The percentage of correct answers is exceptionally high on the questions relating to basic definitions. The percentage of correct answers to knowledge of definitions is in this ratio:

74 - 26
85 - 15
79 - 21
88 - 12

A cross reference to earlier attitudinal questions was included and the prior indications of enjoyment of the opera, enjoying talking about it are clearly validated.

Two interesting factors in this series were reflected in 1) the high negative response to hearing opera records as against the high interest and acceptance of live performance, 2) the number who indicated they did not understand the opera. It may be that Die Fledermaus was more difficult for them to follow than Dr. Miracle and the response under this question may reflect that difficulty. The choice under the memory-retention factor in 1 was very high in response to Dr. Miracle, the opera. In fact, the second highest response to all performances. The 63 therefore who responded in this section that they did not understand the opera would most probably be reflecting the difference in the ease with which the story line was followed. Some of these clearly were responding to other factors than the story line when their response to opera in the other sections was so favorable. The impression here most likely is that out of the various operas the story line was not as easy to follow in one instance. I see no other implication in this reaction.

7) A distinctly different musical event with a choir composed of excellent negro singers brought a very heavy percentage of favorable response. The motivational and attitudinal factors in every instance are high. The desire to know more about the negro music, to talk to parents about it, represents an additional factor beyond the art; the promotion of understanding. I refer again to the production of In White America and I feel the same factor will pertain -- promotion of understanding.

8) The percentage balance in the case of the solo performance is very close in positive-negative response. I would assign two factors to account for this. 1) Fewer of those tested heard her, 2) the solo voice does not have the impact of larger groups or opera performance for this age level. It should also be noted however that the favorable response outweighs the unfavorable by percentage relationship.

9) The Mariachi Mexican Band is another musical-ethnic experience which reflects a favorable response but is much below ballet, opera, and the plays, Again, an expression or preference for what preconception in planning without vision might rule out. The young people in this instance were exposed to something they see and hear more often through television or in film and yet a sharp line of definition is established in favor of the more classical forms. Response was, as in the case of the Indian dance music folk experience, lower than for the more "classical" forms. The mean on responses however gave 54% of the group indicating positive motivational responses.

10) The attitude toward the Symphonic Band performance, while lower in numbers responding to the influence of the presentation, still 53% were influenced favorably and indicated positive motivational reaction with learning more about bands and learning to play a musical instrument the strongest of their motivational responses.

11) The Chamber Ensemble moved over 50% to indicate interest and intention with respect to how they felt at the time of the performance. It is significant that this experience created both a desire to respond in singing but also to hear more of this type of music and the impulse to paint or draw as a result of the imagination being touched.

12) Under the questions involving participation or desire to participate there is a clear indication that when the pupil was involved, the enjoyment reached a higher point. The two highest responses given were that enjoyment was at its highest when they could do something too and when it was talked about in class afterward. It is interesting to note

the difference and the significance of their reaction to when they talked about it in class afterward and when they talked about it ahead of time. There is a significant percentage difference favoring the post discussion which would signify the meaningfulness of the performances in terms of an increased learning experience with the live performance as a reference. The high percentage of response to yes under every question involving participation would support strongly the need for such an approach to be maintained and even expanded.

13) This section was used to validate the response to 1 and it appears it does with the opera, Dr. Miracle, and the play, Katya the Wonder Girl, getting a response consistent with the responses under question 1. The other performances were reacted to consistent with their retention-memory response.

14) Were the motivational possibilities on a long range potential clearly manifest at the time of performance? The fact that in every instance but one there was a desire to learn to do what they were seeing and hearing done was higher than the reverse. The percentage differential in three of the five is significant. It should be noted in this section that of 87 answering the final questions, only 15 indicated that they had no reaction of a motivational or attitudinal nature.

15) In the request for their own preference in what they would like to have in future performances, the responses are quite evenly divided. Theatre plays has the highest response but only if separated from the individual music responses. Music, ballet, and theatre reflect the consistency of their responses to these throughout the instrument. The percentage

differences are negligible with no one art area dominating. The weight in the music area would dominate in totaling all forms but this would be expected because the greater number of performances involve some music or was a music presentation.

There is certainly clear evidence of the pupil interest in the continuation of the program and a clear perception of what they have found interesting, provocative, and valuable.

Significant Findings

1) The retention-memory element being at such a high level indicates a great impact on the pupils involved.

2) The knowledge gained in the experience is clearly manifest in the capacity to answer with statistical significance the questions asked.

3) The program had virtually total acceptance and enjoyment response, with an insignificant 3% of those responding being negative.

4) The reaction to the various forms and media tend to give the weight in interest to the more classical rather than folk or popular. The folk and popular, however, have a significant impact as well.

5) Very positive and clear indication of motivational and behavorial responses:

Talking with friends about art experience
Talking with parents about art experience
See more ballet
See and hear more opera
Participate with performers

Talk about the art experience in class before and afterward, with greater emphasis on post experience discussion
Desire to learn to be involved in music and ballet and theatre
To attend more theatre performances

These are the more weighted responses, but on the instrument indicated, a number of others are important to a certain percentage of the young people.

6) The administration of the program continues to be imaginative, well-organized, and responsive to the needs in the entire county.

7) The cooperation of the teachers and administrators remains at a very high level and the coordination between the director's office and the individual school is excellent. This is true both as to input and feedback. The degree of success of the program indicates a superior quality of interaction.

The Past -- The Future

The reports of the two previous years gave evidence of the high degree of satisfaction and professional involvement by the teachers and administrators. The impact on the young people was reflected through the response from the staffs involved. In addition, the performers and parents were clearly represented in the assessment. Also, through contact with the pupil, the classroom teacher, and direct involvement with the classroom, evaluation was made of the quality and value of the project. Those two reports carried the explicit picture of an excellent educational experience for the socioeconomic sector served through this project.

It is manifest that the young people involved have developed increasing awareness of the place of the arts in their lives. This year's evaluation report carries clear evidence of growth in knowledge, attitude, motivation, and behavioral response. It has been the "eye-ball" observation of the team that these things were occurring as each visit to a performance and the post-performance observation, conversation, and discussion would support the observation. The results of the instruments administered thoroughly bear out the observation and extend the perimeters of it much beyond expectation in several areas.

It is therefore apparent that if at all possible in any way to continue this program it is without question a most valuable element in the lives of these young people in these schools. There is no contra-evidence which the evaluation team has encountered in its three-year assessment. There is every indication that the project has fulfilled in an exceptional way its objective, Widening Cultural Horizons Through the Performing Arts.

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PERFORMING ARTS PROJECT - MERCED COUNTY SCHOOLS

PUPIL RESPONSE EVALUATION

SCHOOLS Winton, McSwain DATE June 2, 1969

GRADE Sixth AGE 37 - 11 years; 55 - 12 years; 6 - 13 years; 1 - 14 years.

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1. Which of these do you remember best:

The Ballet	82
Indian Dancers	47
Die Fledermaus (opera)	31
Cinderella (opera)	21
Dr. Miracle (opera	80
Reynard the Fox (play)	13
Katya, the Wonder Girl (play)	65
Mime Group (pantomime)	8
Rumpelstiltskin (play)	18
Mrs. Zimmerman (soprano)	7
Mariachi Band	29
St. Matthew's Choir (negro)	47
Symphonic Band	24
Chamber Ensemble	20

2. How did you enjoy all of the performances:

Very much	69
Fairly much	23
Very little	3
Not at all	0

3. When you saw the ballet did you feel like:	YES	NO	YES	NO
Studying dancing	24	60	29%	71%
Painting or drawing the dancers	29	52	36%	64%
Painting or drawing the scenery	34	46	43%	57%
Talking to my friends about it	67	17	80%	20%
Talking to my parents about it	56	27	68%	32%
Learning to move better through dance or sports	35	48	42%	58%
See more ballet	56	29	66%	34%
Write a poem	24	58	29%	71%
*Doing nothing	13	64	17%	83%
	338	401	46%	54%

4. When you saw the Indian Dancers did you feel like:	YES	NO	YES	NO
Enjoying the outdoors more	46	14	77%	23%
Learning to play the drums	34	23	60%	40%
Painting the colorful costumes	23	32	42%	58%
Making an Indian costume	23	34	40%	60%
Writing about the Indians	21	37	35%	64%
Telling a story like the dancers did	22	35	39%	61%
Writing a poem about the Indians	15	41	27%	73%
	184	216	46%	54%

5. When you saw and heard the opera did you feel like:	YES	NO	YES	NO
Learning to sing better	34	47	42%	58%
Studying a musical instrument	45	37	55%	45%
Hearing more opera	51	21	71%	29%
Talking to your friends about it	58	23	72%	28%
Talking with your parents about it	37	26	59%	41%
*Doing nothing different	17	59	23%	77%
	242	213	54%	46%

	TRUE	FALSE	TRUE	FALSE
6. Mime is story in movement with or without music	43	15	74%	26%
Ballet is a story with movement and music	57	10	85%	15%
Drama is a spoken and acted story	60	16	79%	21%
The music makes opera more interesting	69	9	88%	12%
I enjoyed laughing at the comedy in the opera	61	15	80%	20%
I enjoyed hearing opera records in class	28	48	37%	63%
I enjoyed talking about the opera	52	22	70%	30%
I didn't understand the opera	14	63	18%	82%
	384	198	66%	34%
7. When you heard the St. Matthews Negro Choir:	YES	NO	YES	NO
Did you feel like singing the songs too	49	17	74%	26%
Did you feel like learning them	43	21	67%	33%
Did you feel like reading or hearing more about negro music	43	21	67%	33%
Did you feel like telling your parents about the singing	50	13	79%	21%
Did you feel like hearing more spirituals	44	19	70%	30%
Did you feel like moving to the rhythm	38	25	60%	40%
	267	116	70%	30%
8. Do you remember the lady singer who sang:	YES	NO	YES	NO
Whistle a Happy Tune; Over the Rainbow; Do, Re, Mi; Getting to Know You	33	27	55%	45%
When you heard her did you feel like singing too	26	27	49%	51%
Did you want to learn to sing better	25	28	47%	53%
Did you enjoy hearing about voices and how they make sounds	33	21	61%	39%
Did you want to do more singing in class	27	26	51%	49%
	144	129	53%	47%

9. When you heard the Mariachi Band did you feel like:

	YES	NO	YES	NO
Wanting to know more about Mexico	30	18	62%	38%
Painting the colorful costumes	25	22	53%	47%
Learning to play a guitar	27	21	56%	44%
Learning to play a violin	11	35	24%	76%
Going to Mexico sometime	37	11	77%	23%
Learning more about rhythm	30	19	61%	39%
Writing a song or poem	17	31	35%	65%
Listening to more Mexican music	31	18	63%	37%
	208	175	54%	46%

10. When you heard the Symphonic Band did you feel like:

	YES	NO	YES	NO
Marching	22	31	42%	58%
Learning more about bands	34	19	64%	36%
Learning to play a musical instrument	36	18	67%	33%
Being an orchestra or band leader	21	32	40%	60%
	113	100	53%	47%

11. In the early days people enjoyed music by singing and dancing to it.
When you heard the Chamber Ensemble did you feel like:

	YES	NO	YES	NO
Singing with them	26	19	58%	42%
Dancing the dances played	17	28	38%	62%
Hearing more music of this kind	27	19	59%	41%
Writing a poem	15	30	34%	66%
Painting or drawing what you imagined	28	17	63%	37%
	113	113	50%	50%

12. Whenever you saw a performance did you feel and enjoy it more:	YES	NO	YES	NO
When you could do something too	62	27	70%	30%
When they showed you how, before they performed	51	34	60%	40%
When they talked with you afterward	56	28	67%	33%
When you learned about it in class ahead of time	46	41	53%	47%
When you talked about it in class afterward	67	21	76%	24%
	279	151	65%	35%

13. Did you enjoy, and laugh more at:	YES	NO	YES	NO
The opera, Cinderella	15	34	31%	69%
The opera, Dr. Miracle	71	14	84%	16%
The play, Reynard the Fox	22	25	47%	53%
The play, Rumpelstiltskin	27	24	53%	47%
The play, Katya the Wonder Girl	50	28	64%	36%
	185	125	56%	44%

14. From your attending performances, did you feel like learning to make people enjoy themselves through:	YES	NO	YES	NO
Music	65	21	76%	24%
Mime	22	51	30%	70%
Opera	41	39	51%	49%
Ballet	51	31	62%	38%
Folk music	52	24	68%	32%
*None	15	52	22%	78%
	246	218	51%	49%

15. If you were planning the programs for next year would you have more:	YES	NO	YES	NO
Music with instruments	57	31	65%	35%
Singing	60	32	65%	35%

	YES	NO	YES	NO
Ballet	40	45	47%	53%
Theatre plays	72	16	82%	18%
Opera	43	41	51%	49%
Chorus singing	52	33	61%	39%
Bands	64	18	78%	22%
Other (write down what you would put in)	388	216	64%	36%

*Without the "doing nothing" choice, the total percentages would be:

No. 3	YES	NO
	49%	51%

No. 5	YES	NO
	60%	40%

No. 14	YES	NO
	57%	43%